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THE POCKET MUSIC STUDENT

MUSIC IN WORSHIP

WALTER SAMUEL SWISHER, B. D.

Religious Education
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BY

WALTER SAMUEL SWISHER, B. D.

Author of Psychology for the Music Teacher

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"The Morning Stars sang together, and all the Sons of God shouted for joy." — JOB 38:7

PREFACE

There is a definite movement in this twentieth century away from the somewhat sickly romanticism of nineteenth-century music, both secular and sacred, and a return to the austerities of classic form. In religious worship, there is a revival of polyphony and a great searching out of old archives. Tschaikowsky and Grieg have given way to César Franck and Brahms—composers who have belatedly come into their own.

Palestrina, Morales, Vittoria, Titelouze, and Bach are having a revival. In our more sophisticated churches there is a return to traditional music. Hymn books show a marked improvement in words and tunes.

Worship tends to grow more liturgical, less haphazard and informal, as we become musically enlightened. Music culture advances as groups of sincere musicians bring to light music of the sixteenth, seventeenth, and eighteenth centuries, infuse new life into it, and as composers of the eminence of Richard Strauss and Respighi compose in the older, simpler style.

There is the simplicity of naïveté and there is the simplicity of sophistication. It takes the cultivated mind to appreciate the beauty of sheer simplicity. True worship is sincerely simple. The greatest minds are the most direct. The greatest literary expression in the English language is the King James Bible—almost pure Anglo-Saxon. The wheel has turned full circle, we are tired of unnecessary elaborations.

This little book is intended for those who are seeking light on the place of music in worship and who appreciate the simple, the unaffected, the sincere.

My sincere thanks are due to that cultivated, wise, and experienced church musician, Mr. Edward Shippen Barnes, for valuable suggestions as to changes in the text and for making additions to my original lists of service preludes and anthems, and to Mr. Maurice Kirkpatrick, organist and choir director of the Wellesley Hills Unitarian Church for assisting in the compilation of the original list.

WALTER SAMUEL SWISHER

Wellesley Hills, October, 1928

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Chapter I

THE SPIRIT OF WORSHIP

HAVE you ever paused to consider the purpose and intent of public worship? Have you given the matter serious thought, or have you accepted it in a perfunctory kind of way?

The man who heads a great business enterprise gives serious thought from time to time to the *how* and *why* of every process of manufacture and distribution that goes on in his business and considers how these may be improved. The clergyman, the choir director, and the church organist should do no less.

Go into your church when it is empty of worshippers. Look about. Let the influence of the place sink in upon you. Get the *feeling* of worship.

Whether your church is a Roman cathedral, an Anglican chapel, or a New England meeting house, it is a consecrated building. It is consecrated to the worship of God either by ritual means or by the fact that groups of people meet there from week to week to worship.

Try to grasp what this is—*worship*. You will grasp it not so much by reasoning about it, for reasoning about the things of religion is theology and we are not here concerned with that, but by feeling out toward it, by intuition.

All who are in any way connected with the practice of public worship need to get this feeling for it. The young

organist beginning his career needs to acquire it *at the outset.*

True worship means *devotion, adoration, reverence, awe,* a sense of *mystery,* a feeling of *aspiration.* Those who participate in worship must be moved by these fundamental religious emotions, or it is not true worship. Where these are lacking, congregations feel a sense that something is wrong or inadequate, though they may not be able to express their feeling in words.

We may set it all down in a series of principles.

> PRINCIPLE I—*Worship is a commingling of devotion, adoration, reverence, awe, mystery and aspiration.*

There is a devotional spirit. There is adoration of some Being higher than we upon whom we rely. There is reverence, a feeling that we tread upon holy ground. There is awe—we stand abashed before this Presence. There is an element of mystery, because we cannot fully know the nature of the Being whom we worship. There is aspiration, we desire to be more like Him.

> PRINCIPLE II—*Worship has a purpose—it is the profound stirring of the people by religious emotions, to the end that some beneficent change may be wrought in their natures that will uplift them and make them desire to live better lives.*

Whereas worship must have a more or less clearly conceived Object, it is primarily our emotional forces rather than our intellectual that are directed toward this Object in true worship. It must go deeper than the reason into the very depths of the worshipper's being.

PRINCIPLE III—*This deep stirring of religious emotions is attained by definite means.*

This needs to be specifically stated, for some people think that worship must be haphazard, unprepared, casual, and extempore in order to be real, effective, and spontaneous. This is not true. The service of public worship that is not adequately prepared and seriously considered beforehand inevitably fails of its object. What are these definite means of worship?

First, the building or church edifice itself. Its general character, its proportions, its arrangement, the beauty or ugliness of exterior and interior, are definite and important contributory factors to the atmosphere of worship. The church building—whether it be a gem of modern Gothic like Ralph Adams Cram's lovely church at Peterboro, New Hampshire, or a dignified Georgian structure like St. Martin's-in-the-Fields in London—should bespeak its purpose as a House of Worship. The entrant must be induced *at once* to feel its purpose, to sense the religious atmosphere.

Second, the use of *symbols* to bring before the mind's eye a definite image of the Object or Objects of worship. The very architecture, proportions, and arrangement of the church itself symbolize the kind of worship. Advocates of the Gothic with high and narrow nave, clerestory, side aisles, chancel, and soaring spire, believe that this style best realizes the sacramental ideal of worship. In such a church the altar surmounted by a crucifix or simple cross is the focal point. Pulpit and lectern take their respective places on each side of the chancel, or there may be a high pulpit at the crossing.

The Colonial or the Georgian church built upon broader lines, with an auditorium that approaches the square form, with barrel vault and Greek portico, is considered by many worshippers the appropriate style for churches of the congregational order. In older churches of this type, the pulpit usually occupies a central position in the front of the auditorium, preaching being considered the central thing in worship. In newer churches of this order, we see more frequently a chancel with altar or communion table as the focal point.

Other symbols are images, devices such as the Chrismon in wood or stone, paintings, the Stations of the Cross, stained glass windows. Every one, of whatever shade of religious belief, should see the lovely little window over the altar in the south transept of the Protestant Episcopal Church at Peterboro, New Hampshire. The Virgin's mantle is of varying shades of blue. A soft blue light is cast over the embrasure and the altar beneath—clear and pure. Such a symbol arouses the finest religious emotions.

Third, there must be a *definite order of service*, carefully prepared. This is taken care of in Roman and Greek Churches by the Mass, and in Anglican Churches by an established order that does not change. In churches of the congregational order, where the sacramental ideal does not prevail, the order must be carefully wrought out.

Fourth, we must consider the most important means of worship—*music*, (this is not to belittle Scripture, preaching, and prayer, we merely mean the most important from our present point of view as church musicians). Music appeals directly to the emotions. In all churches we have the music

of organ and choir or soloist. In most, we add thereto congregational singing. It is not usually possible to change architecture or fixed symbols embodied in images, windows, Stations of the Cross, but fortunately clergy, choir directors, and organists may always influence music for the better. It is the purpose of this book to throw as much light on this subject as the author is able; and to help clergy, choir directors, and organists to attain unity and beauty in the service.

For many persons, though not all, music conveys more of religious meaning than the spoken word and those services that are entirely musical are most truly religious. These advocates of the musical service feel that the spoken word is an intrusion and tends to destroy a truly religious mood. It may be categorically stated that music in the service is at least of equal importance with preaching, responsive reading, or Scripture. The time has passed when it can be regarded as subsidiary.

Pilgrim and Puritan, eager to escape from aught that suggested the Anglican and Roman Churches, would have neither choir nor organ in their churches. Their only music consisted of metrical (?) versions of the Psalms set to tunes without bar-lines or harmonization. The effect of these curious tunes sung without accompaniment or harmonization, may have been picturesque, but it was scarcely beautiful.[1] Gradually, part-singing was introduced in the New

[1]See Prof. Waldo Selden Pratt: *The Music of the Pilgrims* (Oliver Ditson Company) for a full discussion of the origin and character of the music of our forefathers; and Louis Elson: *History of American Music* (new edition, revised by Arthur Elson) which contains a cut of the Brattle organ, the first to be imported from England.

England meeting house, and a small organ or two crept shyly into the organ gallery; these small one-manual organs being imported from England. Once the Episcopal and Roman Churches gained a foothold in America, there was the full splendor of the Mass, the beauty of the Anglican service, though the full glory of stained glass, carved reredos and choir stall, and deep, broad chancel were yet to come. In all of our early Anglican Churches, there was no more than an apse at the sanctuary end of the church, choir and organ being relegated to the west gallery where they remained for many years. King's Chapel in Boston is a good example of this early type of Anglican Church, with shallow apse, and organ and choir at an elevation in the rear.

Recent years have seen striking changes and improvements in the music of our churches, music having ceased to be an adornment or subsidiary part of public worship, and now become an integral part of the service. The status of the church musician has been raised until now we have begun to speak of a "musical ministry."

Music must be given and received as a sacred offering. We need to revive in some measure the spirit of the Middle Ages, when all the arts contributed to the service of Religion, the mother of them all. From the thirteenth to the eighteenth centuries church music grew and flourished. There is no real reason why we should not compose church music equal to that of Palestrina, Bach, and Händel, except that the incentive is lacking. When the spirit of worship is revived and the best modern composers feel that here lies a task worthy of their powers, church music will be written

equal to the best modern secular music. Meanwhile, let us not forget that it was religious devotion and religious worship that first inspired men to create music.[1]

The Temple at Jerusalem probably had an elaborate ritual in which music played an important part, although it is doubtful whether any of that music has come down to us. When the first Christian Churches were established, the Apostle Paul says that they sang "Psalms and hymns and spiritual songs." We do not know whether or not he refers to the Psalms of David, although it is likely. Probably such portions of the New Testament as the *Magnificat* were among the early hymns. All of this is highly conjectural. The fact remains that they *did sing*.[2] Much later came the great Latin hymns, the *Dies Irae* and the *Veni Creator*. Meanwhile, the Church had been divided into East and West. The Eastern Church developed its own liturgy. If we may judge from the music of the Greek Orthodox Church, the Eastern Church was influenced by Byzantium, which brought into use the so-called Greek modes, although in the so-called "Gregorian tones," these modes have survived in the Latin Church.[3]

From the *Dithyrambs* of ancient Greece to the glorious motets of Palestrina and Gabrieli and the dignified austerities of John Sebastian Bach is a far cry. This is the course of development of church music, and every one who produces or influences the music of the modern church

[1]See Henry Adams: *Mt. St. Michel and Chartres* for a full discussion of the contribution of the arts in general to religion.

[2]See Chapter I of Dickinson: *Music in the History of the Western Church.*

[3]See John Mason Neale: *Hymns of the Greek Church.*

should know something of its history. The Church has carried on a noble musical tradition, with original contributions from time to time from its great composers. For the most part, these composers were not innovators but builders. The past had laid a strong foundation and they added a noble superstructure.

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Chapter II

UNITY OF THE SERVICE

THE mind craves unity. The physiologist speaks of the *integration* of various parts into one organism. In the same way on the higher levels — the mental and spiritual — the soul craves unity. Where there is conflict of motives and ideas there can be no unity, a state of conflict is a state of mental and spiritual *disintegration.* Scattered mental and spiritual forces, dispersed efforts, confused mental images, conduce to ineffectiveness and inertia. The situation is like that of intrenched battle lines where neither side can move forward, or like a ship where each officer gives the men a different command.

Amidst great forces of the nature of which he is still but dimly aware, the mind of man seeks peace, freedom from conflict. It has always been the avowed aim of religion to resolve human conflicts and give men peace. Peace comes through unity and concord. Let us consider what part the service of worship may contribute to the unity and peace of the spirit.

At certain times in some churches the music conduces to mental conflict rather than mental peace. It is only of late in churches where the service is non-liturgical that we have come to regard music as an integral part of the service. In Greek, Roman, Anglican, and Lutheran churches, the

order is liturgical, the form is prescribed. This helps to assure unity of effect. In churches where the sacramental ideal does not prevail clergy, organists, and choir directors face the problem of weaving a service of disparate parts into one integral whole.

Briefly stated, the problem is to give one mental and spiritual *focus* to a service made up of introductory sentences, invocation, responsive reading, Scripture, prayer (read or extempore), sermon, several hymns, two or more anthems or solos, organ prelude, offertory, and postlude. Contrast this with the ordinary of the Mass, which gives us the psychologically perfect form of worship, beginning with a confession of sin, going on through the *Kyrie* (a plea for mercy), up to the Elevation (the climactic moment of the Mass) and finally the Dismissal, with first a constant increase of religious emotion and then the moment of peace. How shall churches of the congregational order attain such unity?

I cannot solve this problem, but I may point a way to its solution. Suppose that with mind intent on worship I enter a church. I am prepared for devout worship. The organ begins to play. I listen attentively. But what is this that greets my ear? It is the *Intermezzo* from *Cavalleria Rusticana*. My mind wanders from the church. I am in the Metropolitan Opera House; Lola and Turiddu play out their sordid and tragic story. With an effort I bring myself back into the church. The minister is saying, "Let us go into the House of the Lord." Lola and Turiddu are confused in my mind with the House of the Lord. Then follows a Responsive Reading from the Psalms. I hear,

"He maketh wars to cease, He cutteth the spear in sunder." While I am meditating upon this, the choir, conspicuously in the front of the church, clad in fine raiment, rises and sings "God is a Mighty Avenger, terrible in His wrath." This confuses me, I have just been thinking about peace. The Scripture is from the Apostle. It announces that we must "Put on the whole armor of God," that we must fight the adversary. Here is a war-like *motif*. Then a hymn is sung which states that

"His chariots of wrath the deep thunder-clouds form,
And dark is His path on the wings of the storm."

I adjust myself to this sentiment, when again the choir rises in its fine raiment and sings, "Thou wilt keep him in perfect peace whose mind is stayed on Thee." Suppose this anthem to be beautifully and sympathetically sung, with every word so clearly articulated that I cannot fail to receive its message. Consider, up to this point in the service, to what far places my mind has flown — the opera house where a tale of sordid and evil conflict is being told, the temple of God, God as Bringer of Peace, God as Avenger, fighting a good fight, God in the thunder-cloud, perfect peace. As if this were not sufficient cause for confusion, the minister preaches on the Church Militant, the Church forging ahead to new victories, embarking upon new adventure. His object is to arouse the people to action, to make them "doers of the word, and not hearers only." But my mind has just been set toward peace, tranquillity and inaction. To complicate matters, there is a soprano solo, "Consider the lilies of the field; . . . . they toil not, neither do they spin." But the minister has just said that we *should*

toil and spin! The offertory is a violin solo—Kreisler's *Liebesleid.* Where did I hear it last? Ah, I remember. It was in Carnegie Hall, whither I had gone to hear Mischa Elman after dining with a friend at the McAlpin, or was it at the Belmont? My friend was departing for Europe the next day. When did I last hear from him? Again I am brought back with a start, for the choir is singing "O, for the wings of a dove, Far away would I rove." How can I fight the good fight, be a doer of the word, if I seek to escape the conflict on the wings of a dove? Many conflicting ideas and emotions have been aroused in this particular service.

Music reaches the personality on a level deeper than the conscious level. However convincing and forceful the minister and however the minds of the worshippers on the conscious level seek to follow him, the anthem that preceded the sermon set the minds of the congregation toward peace —a conflict has been set up between the disparate ideals of peace and of striving. The total effect is disturbing and disintegrating.

A conflict has been set up between two opposite ideals, whereas as we have seen, the whole intent of worship is toward the solution of conflict and its effort is aimed at a higher integration of the spirit. A man is strengthened by a deep inward peace; he is likewise strengthened by eloquent and forceful appeals to his sense of duty, appeals that look toward striving, action. He is only weakened by a conflict of these two ideals in the one service. "Be at peace," says the music. "Be up and doing," says the sermon. The effect is nil.

Contrast with this a Vesper Service with candle light. It begins with Titelouze's *Ave maris Stella* (arranged for organ by Bonnet), proceeds with prayer for the evening, suitable Scripture such as "I am the Light of the world," anthems by the choir such as Palestrina's *O che splendor* and *Panis angelicus*, such hymns as *Now the day is over* and *The shadows of the evening hours*, a meditation by the minister, and ends with one of César Franck's *Chorales* for the organ. Here is a beauteous and harmonious whole. It entails some knowledge of the psychological effect of music on the part of minister, choir director, and organist. More than that, it entails *co-operation* between choir, organist, and minister.

As steps toward the solution of this problem of making a beautiful and effective service I advocate the following—

First:—*A clergy trained in church music.* By this I do not mean a course or two in hymnology, but a thorough grounding in the history, style, and meaning of church music, as a preparation for the conduct of public worship. This would include more than a bowing acquaintance with church composers of all periods. Classes should be formed in all seminaries at which the best music of all schools (both vocal and instrumental) is performed. The hearers should analyze their emotional reactions searchingly and decide what type of music is best suited to a given religious mood. A good deal of time ought to be given to these courses in musical history and musical appreciation, since the conduct of public worship is one of the important functions of the clergy.

Musically gifted members of the clergy might be trained to perform and conduct the music of the church, as is now the case in the Roman Church.

SECOND:—*A council of musically trained clergy and choirs.* It is obvious that it is of no use for the minister to be acquainted with church music if he is never allowed to exercise his influence upon it. Some time during the week, let the minister and the choir director come together and plan the service. Even though the minister's discourse may not be fully prepared, he should have some fairly definite idea early in the week of its general trend. The director of music has his anthems carefully filed according to character. Together, they go over the anthems suitable for the occasion and decide what music is best. Let there be no petty differences between clergy and choir. They are both striving toward the one end—a more beautiful, integrated, and effective service. Both are responsible, they can gain the desired end only by the fullest co-operation. It is my experience that the director welcomes intelligent interest in the music but naturally objects to ignorant interference. Therefore, the musically trained clergy. I am convinced that much in the attainment of unity may be accomplished by harmonious co-operation of choir and minister.

THIRD:—Another step toward unity is *to unite pulpit and choir in anthems, antiphons, and other concerted numbers.*

"The old notion that music is merely an adjunct to the church service, an embellishment of it, is happily giving way to the recognition of music as an *integral part* of the service itself," says William Arms Fisher in the introductory

words to one of his anthems. "The sense of separation that has too often existed between the pulpit and the choir-loft is yielding to a better understanding of the higher function of music as a vital factor in any worshipful service. Choir and clergyman are fortunately reaching a mutual understanding of their interdependence."

Mr. Fisher has gone a step farther and made practical application of this ideal by writing anthems in which organ, choir, and minister participate, the minister's part being the spoken word. These anthems are *Because I live, ye shall live also* (Easter), *Unto us a Child is born* (Christmas), and two anthems for general use, *Let us worship* and *God is love.*

Antiphons, responses, intoning of the spoken word need not be confined to services of the liturgical order nor need they be associated with definite doctrines. Stanton Coit prepared a book of *Social Worship* for the London Ethical Culture Society in which are orders of service that utilize ecclesiastical modes (so-called Gregorian tones) set to words of ethical import. In these, the celebrant intones the words, with the choir chanting the responses.

FOURTH:—*More unity may be attained by having one definite ideal run throughout the service.*

This ideal may be love, faith, loyalty, trust, obedience, peace. Suppose the dominant idea to be set forth in music and sermon is the *glory of God.* Minister and choir director consult as to how the entire service may focus upon this one idea. The minister may read the Nineteenth Psalm, beginning, "The heavens declare the glory of God; and the firmament showeth his handiwork." He may select

such hymns as *O worship the King* and *God of the earth, the sky, the sea.* If a long service prelude is desired, the organist may use a majestic number—a Bach Fugue (the *Dorian* or *St. Anne's*) or William Faulkes' impressive transcription of *A mighty Fortress.* The first anthem may be Rachmaninoff's *Blessing and Glory*, the second, Ipollitoff-Ivanoff's *Bless the Lord, O my Soul*, or if a shorter number is desired, Bach's *Now let every tongue adore Thee.* For Offertory, the Chorale from Boëllmann's *Suite Gothique*, or, if a quieter number is deemed necessary, the *Prayer* from the same suite might be used. The *Toccata* from the same Suite or the *Finale* from Vierne's *Fourth Organ Symphony* would bring the service to a brilliant close. Softer music in such a service is not out of place, but *it must be cast in large mold.* The main object is to keep the service as a whole on a high level of impressive dignity. If such a service has been well conducted, the congregation should leave the church filled with the ideal of the wonder and glory of God.

FIFTH:—Greater unity may be secured by *an avoidance of disturbing elements in the service.*

Such disturbing elements are: introducing speakers on extraneous matters into the service of worship, reading poor poetry or certain bizarre passages of Scripture, holding a business meeting or voting-in new members in the midst of the service, giving out notices of church socials (put them on the bulletin and in the church calendar), asking a lay member to step up to the pulpit and sing a solo (it has frequently been done), or, in general, any act that distracts the

mind from the purpose for which the worshipper is present —namely, *the worship of God.*

Modern psychology has a term *perseveration*, which means the persistence of an idea in the mind after its exciting cause has passed. If we say the word *house* and then the word *hat*, the image of the house tends to persist after we have said the word *hat*, especially if there is strong emotion attached to the word *house* (because of a mortgage on the house, the fact that it needs repairs, or because of a pleasant house party which we have just attended, or the like). *It is difficult to rid the mind at once of an idea which has just been forcibly presented.* But if we repeat the words *house, household, housewife*, the perseveration of the image *house* will not prevent the further images coming to mind, as these constellate in the one general idea. In fact, they tend to strengthen the focal image.

It is just so with the church service. It should start with a *central motif*, which should be strengthened as the service proceeds. I have in mind a service at which a baritone sang a sugary ditty about "Down in the valley the lilies grow, they grow, they grow," just before an impressive sermon. As the people met the minister at the door after the service, many of them asked why the baritone sang that silly little song. It was obvious that they were leaving the church, their minds filled with the incongruity rather than the lessons of the sermon.

I believe that the observance of these five rules would insure greater dignity, power, directness, and unity in services of worship held in churches of the congregational

order. Any other course is bound to result in ineffectiveness and confusion.

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Chapter III

THE FUNCTION OF THE SERVICE PRELUDE

THE service prelude as an integral part of the service of worship has not received the consideration which it deserves. Many people consider it as subsidiary, to their minds it is something that precedes worship. It is just to cover the noise of people entering church, or it is intended as a gentle accompaniment to conversation. In many churches where I have played, the audible voices of the congregation would almost drown the softer notes of the organ. Under such circumstances, it is no wonder that the organist's performance becomes perfunctory and that he himself tends to lose the devotional spirit.

The service begins when the last stroke of the bell has ceased, and the first note of the service prelude is sounded. At that moment all extraneous noise should stop at once. Clergy, vestrymen, ushers, choir directors, and organists should see to it that chatting in vestibule, pew, and choir loft *ceases* as the prelude begins. Some churches have a large placard on the inner door with the one word S I L E N C E in large capitals. What influence this exerts I do not know, for some persons seem so constituted that they cannot remain silent for any length of time. These are the persons who rob theatre, concert, and opera of all their pleasure by their constant conversation. If this bad

habit is unpleasant in theatre and concert-hall, it is well-nigh indecent in church. Such persons might better remain at home and attend church by radio, for there their talking will not interrupt the service. Compulsory attendance at Quaker meeting would be good discipline for them.

If possible, there should be no rehearsing of the choir just before the service. If, for practical reasons, there must be such rehearsal, let it stop a respectable interval before the opening of the service, say twenty minutes. There are at least two good reasons for this.

FIRST:—Many worshippers love the "silent church before the service begins." They desire to get into reverent, worshipful mood as preparation for the service. A mood anything but reverent is evoked if they are forced to listen to a laughing, chatting choir, or an organist thumping out random notes on his instrument.

SECOND:—Choir and organist themselves need a few moments of restful meditation to get their minds in order and attuned to worship. To rehearse up to the moment that the service begins is confusing and disintegrating.

Let there be *silence* in the sanctuary before the service.

Let us suppose that the organist has put from his mind all thought of everyday matters, that he has endeavored to attain the devotional attitude, since this will influence his playing, what shall be the purpose and character of the music he is to play?

1—*The object of the service prelude is to evoke a reverent mood in the worshipper.*

As a rule, the service prelude should begin softly and almost imperceptibly. (On festal occasions, this rule may

well be broken. Even then, however, a toccata, fugue, or festal march may be introduced by a brief prelude which begins *mezzo-forte* and leads up to a *forte* or *fortissimo.*) The prelude may begin with a soft pedal note (Lieblich Bourdon 16' or Contra Dulciana 16') to induce a feeling of rest and tranquillity, or with chords on a delicate string (Voix Celeste, Salcional, or Aeoline). The hearer ought to *feel* the music before he actually hears it. It leads him imperceptibly away from the work-a-day world into the realm of spiritual things. It should rest and calm his spirit. *Adagios* and *Andantes* by the English Church composers: Alfred Hollins, Henry Smart, William Faulkes; *Elevations* by the French composers: Guilmant, Dubois; the *Fantaisies* and *Chorales* of César Franck (longer and more difficult compositions than the aforementioned); the *Choral Preludes* of Brahms; slow movements from Merkel, Rheinberger, Mendelssohn — make admirable service preludes.

If a more austere style is desired, the organist may play Palestrina (transcriptions of his motets, *not* his Ricercari), Titelouze, the choral preludes of Sweelinck, Pachelbel, and Bach.

The service prelude should end as quietly as it begins, except on festal occasions when the full organ may thunder forth in a veritable Niagara of tone. Lights, flowers, gorgeous vestments, brilliant music, best express the festive religious spirit.

2—*The organist must eschew all cheap music and music unsuited to the organ.*

Popular songs, trivial piano pieces, music full of runs, arpeggios, and other strictly *pianistic* figures are not suited to the church. As a rule, music of strongly marked rhythm as in military marches—does not make a good service prelude. Remember, the purpose of the service prelude is to induce rest, quiet, devotion, reverence. Vigorous music with strongly marked rhythms induces to *action*. A military band stirs the blood and makes us want to be up and doing —this quality is what makes it good military music. Such music is not for the church, *except on special occasions*.

Patriotic services, festal occasions — Christmas and Easter for example—and other *special* services will require different treatment. I have used J. Baptiste Calkin's *Harvest Thanksgiving March*, Lemmens' *Marche Pontificale*, and Tours' *Fantasy in C* to open such services. For church use, the treatment of such compositions should vary from that for concert use. In recital, marches should as a rule be played in quick tempo, with staccato or semi-staccato touch, sharp phrasing, and brilliant registration. As a service prelude the march should be played at slower tempo, with more legato touch, less sharp phrasing and full but less brilliant registration than for concert use. This gives the march added dignity and makes it more suitable as a part of the service of worship. The situation is somewhat analagous to that of an all-star performance of a play. Each distinguished actor may have a different technique, but if their several performances are to fit into one integral whole and make a convincing performance, each must subdue himself somewhat to the demands of the other rôles.

If piano pieces are used, arpeggios, tremolos, and other strictly pianistic figures must be changed to suit the character of the instrument.[1]

3—*Most music with distinctly secular associations should be avoided.*

The Prelude to Wagner's *Lohengrin* is truly beautiful, restful, even devotional and religious, but it is in doubtful taste to use it as a service prelude. Why? Because it takes the worshipper *out* of the church *into* the opera house. To the hearer familiar with the opera, after-images of the knight Lohengrin, Elsa, Ortrud, the swan-boat, will persist far into the service. A good service prelude does not so much convey distinct images as invoke a general religious mood.

Elgar's *Pomp and Circumstance*, Op. 39, No. 1, is certainly not inferior musically speaking to Calkin's *Harvest Thanksgiving March*, but it is played on every secular occasion by military bands, and therefore has no place in the church. Sir Edward Elgar would be the last person to advocate its use as part of the service. If the reader is interested in what this distinguished composer considers *real* religious music, let him consult the pages of *The Dream of Gerontius.*

However, adaptations (as those from the forgotten operas of Händel), transcriptions (as those from certain of Gluck's operas), of music which was once secular but has long since lost all secular associations may be used with good effect. Many of the fine and dignified German

[1]See Gordon Balch Nevin's *Primer of Organ Registration* and his *First Book on Organ Playing*, both published by Oliver Ditson Company.

Chorales were once secular tunes. Händel's well-known *Largo* was originally a vocal *recitativ* and solo from his *Xerxes*. It did not have a strictly religious subject, being an address to a plane-tree. It is, however, truly religious music.

4—*Avoid hackneyed music.*

In the use of familiar music, the organist must observe the golden mean. Congregations are fond of familiar music, but certain compositions are so hackneyed that they ought not to be used as service preludes. Among these are the *Largo* of Händel just mentioned. The *Aria* from Händel's Twelfth Concerto for stringed instruments, arranged for organ by Guilmant is equally beautiful and far less hackneyed. Other compositions too hackneyed to be used are Schumann's *Träumerei*, Rubinstein's *Melody in F*, and Saint-Saëns' *The Swan*, which fall into this category. They likewise fall under Rule 3.

5—*Avoid displayful music.*

The organist with a fine modern four-manual instrument at his command, capable of a variety of beautiful orchestral effects, is easily tempted to use the service for the display of brilliant and unusual tonal colors and a superb *technique*. He must bear in mind that he is not there to display his virtuosity but to take part in a religious service which he is striving to weave into a unified whole. He may be compared to the painter who, with due regard for the "values" of his picture and their relationship, eschews the most brilliant colors on his palette lest they destroy the unity of his work.

If he is bursting with enthusiasm to display his ability as a concert organist—a laudable ambition—let him give a recital from time to time at which he may play Wagner's *Ride of the Walküre*, MacDowell's *To a Wild Rose*, or any other displayful or sentimental composition he may choose, but never should he make this type of composition part of a religious service. *People come to worship.* The author has naught to say against transcriptions *as such*, nor against brilliant effects *as such.* He merely urges that they serve only as distractions in the service of worship. Let the organist give his recital, publish his recital program beforehand, and those who do not care to hear the organ cavort may remain at home.

6—*Remember, however, that the organ is a dignified instrument and the organist's a dignified profession.*

If the organist's profession has not always been so considered, it is partly his own fault. It is incredible, but I once heard the familiar *March of the Wooden Soldiers* played at a wedding ceremony! To be sure, it was "at the request of the bride," but the organist ought to have stood out firmly against her, both for his own sake and for hers. The occurrence was a matter of gossip in the town where it took place for some years afterward. The organist cannot afford to lower his musical standards at the request of the musically ignorant.

Let me here give a word of advice. People will continue to demand their favorite compositions. Then let the organist give a recital entirely made up of "request numbers." It is a foregone conclusion that this recital will include Schumann's *Träumerei* (don't forget the little

Romanza that some bright person once thought would make a fine *Trio* for this composition), Händel's *Largo*, Rubinstein's *Melody in F*, the *Berceuse* from Godard's *Jocelyn*, Saint-Saën's *The Swan*, Gounod's *Marche Romaine*, the march from Meyerbeer's *The Prophet*, and that from Mendelssohn's *Athalie*. Yes, it will make a respectable program. They will sound very well on the modern organ. *The Swan*, which is from Saint-Saëns' *Carnaval des Animaux*, a humorous series of sketches for small orchestra, was scored originally for violoncello and two pianos. It should be registered for solo string (Swell Violoncello; or Oboe, Vox Humana, Voix Céleste, Dolce Cornet, and Tremolo—a combination surprisingly like a violoncello) accompanied on a harp stop. When these old favorites have been played at the request recital, they should be put away in a dark closet and left there until another year rolls around and another request recital is in order. Thus the public will be satisfied, and with a sigh of relief the organist may go back to his Bach, Händel, Palestrina and César Franck.

And just here a word of advice to the clergy. The author is a member of this profession and hopes that this word will not come amiss. *Don't interfere too much with organist and choir.* As example of such unwarranted interference, let me cite a colleague. He said, "I told the organist in my church recently that his postludes were entirely too loud; the people wanted to chat after service and when the organ played so loudly they could not hear themselves." He made two egregious errors: one, that the postlude is not part of the service; the other, that the church is a place for idle chatter. A church parlor with a fire-

place makes a good *rendezvous* for those who desire to remain and chat after service, but the service is not ended until the postlude is finished.

If you have an organist who loves Palestrina, Bach, and César Franck, thank heaven on your bended knees for such a gift. Don't go to him and ask him to play a transcription of *The End of a Perfect Day* or Dvořák's *Humoresque*—both excellent compositions in their place. (Dvořák would turn in his grave did he know that his *Humoresque*, a trifling piano composition, is played as part of a service of worship. He would say, "If you desire religious music, produce my *Stabat Mater*, the noblest work that I have penned.")

If your taste is so poor and your sense of the fitting so lacking that you desire this kind of music in the sanctuary, conceal the fact. You ought to bow your head in shame. Your organist may grow indignant and leave you for a church where good church music is appreciated and you may be saddled with one of those so-called "piano-organists," who know nothing of the structure, capabilities, or *technique* of their instrument, who are never known to touch a pedal key with the right foot, who want to know what the "little white buttons are for between the keyboards," and whose idea of a perfect service prelude is Braga's *Angel's Serenade.*

Beware, likewise, whom you appoint on your Music Committee. I know of one conservative church where the service had always been known for its dignity and beauty. An erratic woman was appointed chairman of the Music Committee. She went to the organist and addressed him

thus: "Your music is entirely too solemn and funereal. We want light music for the service prelude, selections from *Madam Butterfly* and other operas. We want to be amused." The organist promptly resigned. He was succeeded by a man whose ideals of church music were far more austere than his own. The woman overreached herself.

To sum up—dignity, tranquillity, reverence, devotion, should characterize the service prelude. The organist should pay no attention to those (musically) ignorant persons who request cheap and trivial music. He should explain to them why he canot play such music in the service of worship. Let the service prelude be impressive and worshipful.

That it is possible to educate an average congregation to appreciate the better church music is proved by two incidents out of my own experience.

Some years ago I preached in a country church where there was a good three-manual organ. To my surprise and delight, the organist played Franck's *Prelude, Fugue and Variation,* Op. 18, for service prelude, a Bach *Chorale* for offertory and the Bach *Toccata and Fugue in D minor* for postlude.

"Do the people appreciate this kind of music?" I asked him after the service.

"Yes," he said, "they would listen to no other kind. For years there was an organist here who educated them in Bach and the other good old church composers. They do not care for trivial, ornate church music."

In my younger days, I was organist for some years in a small church. My immediate predecessor had played

Sullivan's *Lost Chord*, the *Miserere* from *Il Trovatore*, the *Intermezzo* from *Cavalleria Rusticana*, Tobani's *Hearts and Flowers*, and kindred compositions of a secular nature. I gave them Bach—in small doses and only the simpler and shorter compositions, as I was not equal to the difficult ones —Henry Smart, Merkel, and Rheinberger, with an occasional slow movement from one of the Mendelssohn organ sonatas. At first they thought this music a little too severe. It seemed hopeless to educate them to a liking of *real* religious music. In about a year, however, they came to know and like the better music. *Getting the people familiarized with good music is half the battle.* We form pleasant or unpleasant associations with sounds heard often or sights frequently seen.

The sequel of the story is this: Some years after I had left the place, I met the Chairman of the Music Committee of that church and inquired after the music.

"At first after you left," he said, "we had a hard time with our organist. He wanted to bring back all the old operatic airs. The people complained bitterly about the low standard of our music, and we finally induced the organist to play the kind of compositions you used to play."

It may be set down as axiomatic that the people in *most* churches are readily converted to a love of *real* church music, if given frequent opportunity of hearing it. Almost never do they desire to return to poor and unchurchly music.

When last heard from, the chorus choir in the church where I had played was singing Palestrina, Bach, and the Russian composers. The times move!

The *real* test of all church music is: does it invoke the devotional mood? If it does not, it fails.

I give below a list of compositions suitable for service preludes. Some of these compositions may be found in the collections given at the end of the list. The list is not final nor complete—it is intended to put the young organist on the track of the right sort of church music.

SERVICE PRELUDES OF MODERATE DIFFICULTY

AIR FOR THE G-STRING (any good transcription) ..... *J. S. Bach*
MEDITATION IN E FLAT ..... *Dubois*
TROISIÈME VERSET DES PSAULMES (from *Vêpres du Commun*) *Marcel Dupré*
CHANSON (from *Seven Sketches*) ..... *E. S. Barnes*
ANDANTINO IN G MINOR ..... *César Franck*
PRAYER IN E FLAT, OP. 17, NO. 1 ..... *Alexandre Guilmant*
ELEVATION IN A FLAT, OP. 25, NO. 2 ..... *Alexandre Guilmant*
INVOCATION IN B FLAT, OP. 18, NO. 3 ..... *Alexandre Guilmant*
ANDANTE IN D ..... *Basil Harwood*
ARIA IN F (from *Twelfth Organ Concerto*) ..... *Händel*
ADAGIO AND ANDANTINO, from *Sonata*, OP. 177 ..... *Franz Lachner*
ADAGIO IN F, OP. 135, NO. 2 ..... *Gustav Merkel*
ROMANZE, OP. 61, NO. 2 ..... *J. Renner*
INTERMEZZO (from *Pastoral Sonata*, No. 3) ..... *Rheinberger*
VISION, OP. 156, NO. 5 ..... *Rheinberger*
PRIÈRE ..... *Guy Ropartz*
ARIOSO IN ANCIENT STYLE ..... *J. H. Rogers*
ADAGIO IN D ..... *Henry Smart*
ANDANTE IN A ..... *Henry Smart*
"ECHO"; AND MEDITATION (both from Op. 23) ..... *F. de la Tombelle*
ELÉVATION (from *Messe basse*) ..... *Louis Vierne*
ELÉVATION (from *Messe basse*) ..... *René Vierne*
ANDANTE (from *Fourth Symphony*) ..... *Widor*

SERVICE PRELUDES OF MORE AUSTERE STYLE

CHORAL PRELUDE: *In dulci jubilo* ..... *J. S. Bach*
PANGE LINGUA ..... *A. P. F. Boëly*
ELEVEN CHORAL PRELUDES, OP. 122 ..... *Johannes Brahms*
VENI, SPONSA CHRISTI, Op. 31, No. 8 (pub. by The Schola Cantorum, Paris) ..... *Chausson*
PRÉLUDE-MARCHE (Transcription by Permann) ..... *César Franck*
PRELUDE ON THE HYMN-TUNE *Martyrs* ..... *Harvey Grace*
FIRST MOVEMENT (from *Second Sonata*) ..... *Alexandre Guilmant*
REQUIEM ÆTERNAM (on a Plain Chant theme) ..... *Basil Harwood*
PRELUDE IN FIVE PARTS (from *École d'Orgue*) ..... *Lemmens*
PAUL GOES TO DAMASCUS (from *Paulus*, Op. 78) ..... *Otto Malling*
CHORAL PRELUDE: *Good news from heaven* ..... *Johann Pachelbel*
PANIS ANGELICUS ..... *Palestrina*
FIRST MOVEMENT, *Pastoral Sonata* No. 3 ..... *Rheinberger*
CHORAL PRELUDE: *As Jesus hung upon the cross* ..... *Samuel Scheidt*
AVE MARIS STELLA ..... *Jean Titelouze*
ENTRÉE (from *Messe basse*) ..... *René Vierne*

MORE DIFFICULT AND ELABORATE COMPOSITIONS

TOCCATA-PRELUDE ON *Pange lingua* ..... *Bairstow*
THREE CHORALS ..... *César Franck*
FANTAISIE IN A ..... *César Franck*
CANTABILE ..... *César Franck*
PASTORALE ..... *César Franck*
CHORAL ..... *Joseph Jongen*
PRELUDE AND FUGUE IN E MAJOR (pub. by Durand, Paris) *Saint-Saëns*
TOCCATA (from *Fifth Symphony*) ..... *Widor*

The larger compositions of Bach, as the St. Anne's Fugue, Doric Fugue, Toccata and Fugue in D minor.

COLLECTIONS OF ORGAN MUSIC

FIRST LESSONS ON THE ORGAN, Gordon Balch Nevin

This book may be read with profit both by the beginner and the experienced organist. It gives some excellent service preludes. (Published by Oliver Ditson Company.)

THE CHURCH AND CONCERT ORGANIST, 4 vols., edited by Clarence Eddy
These books, especially Vol. 3, entitled *The Organ in Church,* contain valuable material for preludes, offertories, and postludes. (Published by Edward Schuberth, New York.)

WHITNEY'S ORGAN ALBUM, edited by the late S. B. Whitney
An excellent collection of standard compositions for use in church. (Published by Oliver Ditson Company.)

HISTORICAL ORGAN RECITALS, edited by Joseph Bonnet, in four volumes. (Published by G. Schirmer, New York.)

The first three volumes are of greatest value to the church organist.

Vol. 1: *Forerunners of Bach.*

Vol. 2: *Johann Sebastian Bach.*

Vol. 3: *Händel, Mozart, and Masters of the XVIIIth and XIXth centuries.*

Chapter IV

THE FUNCTION OF THE ANTHEM

THE function of the anthem is to heighten the emotional religious tone already set by prelude and any other instrumental music that precedes the anthem, and to give this religious tone a more definite *focus* by adding meaningful religious words to the music. (Note that we say emotional *religious* tone and *religious* words.) Words and music of a vocal composition act as interpreters of each other—the music sets the emotional tone, the words interpret the music and serve to give it specific and definite meaning. Thus, Händel's *Largo* played by symphony orchestra and full organ has a general emotional religious tone, but given sacred words and sung as recitative and vocal solo, with the somewhat thin and archaic accompaniment Händel gave it, its effect and its significance are something quite different.

"The music of a vocal composition," says William Arms Fisher, "gives wings to the words." There could be no apter expression of its function than this.

Moreover, it is held as axiomatic among true musicians that if you wish to get the true significance of a musical composition, you must hear it in its original form as created by the composer. This means, among other things, hearing a song with its *original* words and, if possible, in its original key.

Like the service prelude, the anthem must be reverent and dignified. It may be solemn, impressive, and grand as the chorus *Unfold ye portals* from Gounod's *Redemption*, the *Hallelujah Chorus* from Händel's *Messiah*, the chorus *Thanks be to God* from Mendelssohn's *Elijah*, Rachmaninoff's anthem *Blessing and glory;* or it may be ethereal, mystic, remote from mundane things, as the *Panis angelicus* by Palestrina or Lotti's *Crucifixus;* it may be of slow tempo or it may be as sprightly as Händel's *Hallelujah, Amen, Amen*, from *Judas Maccabeus*—but whatever else it is, it must be filled with reverence, awe, devotion, adoration. These qualities are essential.

It will help to fix this in mind if we set down the requisites of the good anthem in due order.

I—*The anthem must be dignified and reverent.*

It is a curious commentary upon much of our church music that this needs saying at all. However, even in our finest churches, where the preaching and the *quality* of the singing are on a high level, poor taste is often shown in the *selection* of music. I heard an organist say that he liked "pretty" and "peppy little pieces" in the church. His own repertoire consisted of little piano pieces drawn from a well-known commercial musical journal. He "fiddled" with his keys. The anthems in this church were sugary and trivial.

Avoid the trivial in the church service. If choir and organist came to the service with reverence, a trivial, unworthy anthem or solo would never be allowed place in the sanctuary. On the console of the organ in one of the English cathedrals there is an *index expurgatorius* of composers

whose works must not be played in that place. The list includes some very well known and popular composers, but those in charge of the music consider them unsuitable for use in the church. It is obvious why we have to turn so largely to the composers of the past for our best church music. It is not that as good church music cannot be written today—many composers are capable of it if they but had the inspiration—but that the old church music is so uniformly dignified and reverent. Palestrina, Gabrieli, Vittoria, Lotti, Orlando di Lasso, wrote reverently. They are unsurpassed in their field.

II—*The good anthem is not too long.*

The mind is so constituted that it is difficult to sustain a mood for a long period. Therefore, the interminable English anthem with its succession of solos is no longer used in many of our churches, or where used, it is generously cut. Better a brief, pointed anthem, carrying one thought and one emotion throughout, such as James Coward's *O Lord, correct me,* Camilieri's *Blessed is he that considereth the poor,* Samuel Sebastian Wesley's *Lead me, Lord,* Thomas Attwood's *Turn thy face from my sins,* H. Alexander Matthews' *The path of the just*—all brief numbers from the English Church school, than the interminable and tiresome anthems of the Barnby-Sullivan school. Remember what was said above—it is difficult for an audience (especially a modern audience) to sustain a mood for any great length of time. Things move swiftly in this modern world. People will no longer listen to two-hour sermons, the lengthy Greek tragedies are now given with cuts, the operas of Wagner's *Ring* are almost never presented (except

at Bayreuth) in their entirety. The modern play is usually written in three swiftly-moving acts, rather than five more lengthy ones. *One swift, vivid impression* from each element of the service is sufficient.

I have spoken above of the "Barnby-Sullivan" school of composers. No reflection is intended upon these two eminent composers, each of whom has composed some splendid works, but certain of their followers have developed a school of music that has produced anthems, lengthy because every one must have a solo; monotonous because of their limited harmonic, melodic, and rhythmic changes; secular in their emotional appeal.

The Bach chorales make good brief anthems, especially for use as second or offertory numbers. Nothing could be more uplifting than: *What tongue can tell Thy greatness, Lord;* or *Now let every tongue adore Thee!* for general use; *Now thank we all our God,* for a Thanksgiving service; and *Break forth, O beauteous heavenly light,* at Christmastide.

III—*The good anthem is impersonal in character.*

Public worship differs from private worship in this: it does not intrude the *ego.* The individual suppliant on his knees before his God, confesses every fault and every weakness in specific phrases—not so, in the service of public worship. There is general confession (the Ordinary of the Mass and the Anglican Service both begin with such confession) but no "I" is intruded. To intrude the ego in the sentiment of solo or anthem or in the personality of a singer is extremely bad taste and offends many worshippers. It is likewise distracting. How much more effective as a part of the service of worship are *He shall feed his flock,* from

the *Messiah; O rest in the Lord,* from Mendelssohn's *Elijah; But the Lord is mindful of His own,* from the same composer's *St. Paul; With verdure clad,* from the *Creation,* than Tosti's *To a mind worn and weary,* or solos in ballad form.

The anthem or solo which intrudes the personality of the singer, either because of a peculiarly personal sentiment, elaborate costume, *fioriture* (that is, embellishments, such as those in the *Inflammatus* from Rossini's *Stabat Mater*), mannerisms of pose or vocal style (such as nodding the head, peculiar tone production, sudden and violent changes of rhythm and tempo, holding the high notes in the approved Italian manner),—such anthem or solo defeats the end of church singing, which is to arouse and sustain *religious* emotion. To get my meaning clearly, compare Dvořák's *Stabat Mater* with Rossini's, or the Brahms *Requiem* with Verdi's.

If, instead of being carried to the heights of adoration, reverence, and praise, the listener is induced to say, "How beautifully Miss X. is singing this morning!" the music is a source of distraction from holy things, not a source of uplift. This is sufficient reason for eliminating the anthem with many and lengthy solos. *The object of church music is not to display virtuosity but to uplift the hearer.*

"Singers in the Episcopal choir do not face the congregation, even during solos: their work is not to entertain, nor display their musical skill. Individuality is to be effaced in singing to the glory of God and leading the congregation in the offering of their sacrifice of praise."[1] This custom might well be followed in other churches.

[1]The Reverend T. Tracy Walsh: *Church Facts and Principles,* p. 154. An authoritative statement of Episcopal beliefs and practices.

Thus we may formulate the next principle:

IV—*The most worshipful anthem is the simple anthem.*

It is generally acknowledged that the highest art forms are the simplest. The critic ranks Greek architecture above Roman and considers the Parthenon finer than any temple about the Roman forum. To the cultivated taste, the Doric column is more beautiful than the Corinthian with its elaborate capital of acanthus leaves. The stained glass of the thirteenth century is more satisfying than the elaborate landscape windows in our modern churches. In music, the critic will rank the *Lieder* of Schubert, Schumann, and Robert Franz higher than an aria from one of Massenet's operas, he will place Mozart above Tschaikowsky. In our great city churches, where no expense is spared, there is a definite return to simpler forms of church music. Sixteenth century motets, the chorales of Bach and Praetorius, works of the modern Russian composers, shorter anthems of the English School—such as those by John E. West and H. Alexander Matthews—give wide variety of style and feeling, are suitable for all occasions, and are well within the reach of the average choir.

The best church music *for the purpose of worship* is free from unnecessary elaborations. A lovely and effective service may be made up solely of chorales and traditional carols. While the average choir may show contempt for music that is not of a florid and elaborate character, built upon secular models, cultured musicians in our city churches, standing high in their profession, are returning more and more to traditional music. They do not consider a Bach chorale or a simple motet of the sixteenth century as

beneath them. There is that fine simplicity of sophistication which marks their work.

I have said that "the best church music *for the purpose of worship* is free from elaborations." Much fine religious music has no place in the service of worship. Rossini's *Stabat Mater* is a fine work of its kind. But the *Inflammatus* does not make a good offertory solo. It is too elaborate, it is operatic, in feeling it is secular. If organist and choir desire to perform this type of music, it is a good thing to give a benefit performance for the choir at which such compositions may be performed. At the same performance, the organist may give an opening recital at which he may play all those elaborate compositions he is burning to play upon his fine instrument. The program being announced in advance, the people will not be misled into thinking that they are attending a service of worship. Sincere people who come to church, come to worship. A recital or a concert performance is another thing.

Let it not be thought that I take a narrow stand in this matter. Personally, I have played nearly everything that can be played upon the modern organ at one time or another, within my limitations, but as the Book of Ecclesiastes states, there is a time for all things. Certain choruses from the oratorios are suitable for use in church, others are not. The Chorus *Unfold ye Portals* is suitable, especially for an Ascension Day service; the familiar Chorus from Rossini's *Moses in Egypt* is not. Good taste and a regard for fitness and the unity of the service must decide.

V—*The anthem, like the service prelude, must be free from secular feeling and associations.*

There are many reasons for this. First, the associations. Hear a great singer sing Bohm's *Calm as the Night.* It is rarely beautiful. But, set to sacred words, it does *not* make a good offertory solo. Its associations are all with secular love. In his field, Carl Bohm was an excellent composer, but that field was the romantic. It seems obvious, however, that had he intended to write church music, he would have written it. The whole emotional *set* of this solo celebrating human love is secular and not sacred. I once heard a service in an Episcopal Church made up of transcriptions from Wagner's *Lohengrin.* The effect was to take one listener at least from the church into the opera house. It is otherwise with music that has long since lost its secular associations—those chorales, for instance, which had their origin in popular songs. It must be said for these, however, that the original song furnished only the nucleus around which the stately chorale has been built. The musical genius of such men as Bach and Praetorius has transformed them.

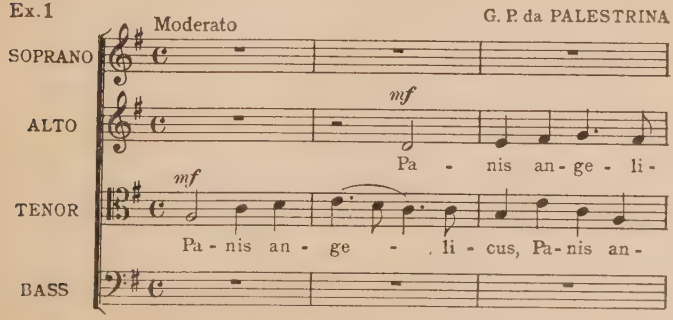
Second, a different emotion fills the spirit of the composer when he writes secular music from that which inspires the writing of sacred music. This is especially true of songs. A certain poem inspires the composer to write a musical setting for *that* poem. The music is especially suited to *those* words. In the art song as developed by Schubert, Schumann, Franz, and Grieg, words and music are closely bound together. Certain musical climaxes occur on a given phrase or word. An important word falls upon an accented note. More important still, the *feeling* of the music is suited to the words. Compare the religious

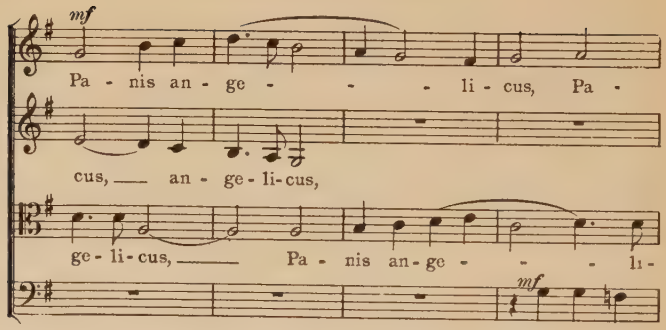
emotions with the secular. The religious emotions are (divine) love, awe, wonder, devotion, adoration, *inspired* by spiritual things, and religious music gives out again the spirituality which inspired it. The secular emotions are (human) love, hate, yearning for an absent loved one; on the negative side sorrow, remorse, scorn, contempt, jealousy, indignation, revenge, vindictiveness, horror, dread, despair. Where can you equal the tender longing of Schubert's young man at the spring calling upon his Louisa? Or where the venom and sting of Heine's poem set by Schubert, *By the sea,* in which the despairing lover declares that he was "poisoned by her tears," or Heine's *Ich grolle nicht* (I chide thee not), set by Schumann, in which the lover "saw the serpent devouring thy heart?" These frightful, human, and secular emotions are not for the church. In form and content religious music must breathe adoration, aspiration, the glory of God and the mystery of His presence.

VI—*If the anthem is to be in the highest degree effective, words and music must accord.*

Note how admirably words and music accord in Palestrina's *Panis angelicus.* It is a hymn addressed to the Host. It begins mysteriously, "Panis angelicus fit panis hominum" (Angelic bread, become the bread of man).

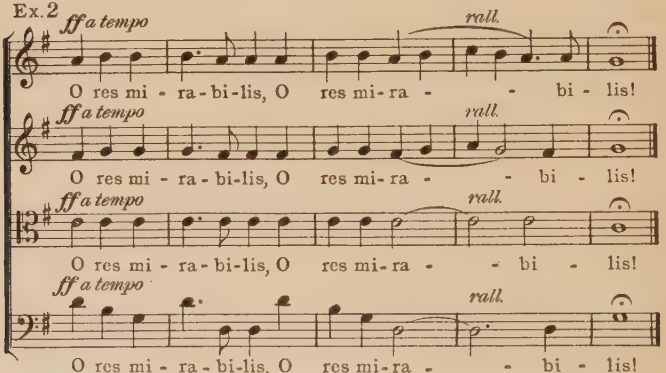
Ex. 1





It rises in dramatic power and religious emotion until it bursts forth *fortissimo*, "O res mirabilis!" (miraculous event).

Ex. 2

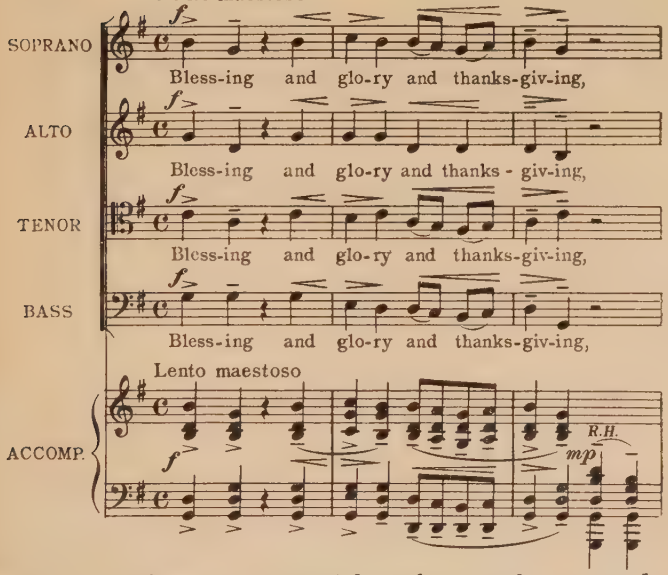

ff a tempo
rall.
O res mi - ra - bi - lis, O res mi - ra - - bi - lis!
ff a tempo
rall.
O res mi - ra - bi - lis, O res mi - ra - - bi - lis!
ff a tempo
rall.
O res mi - ra - bi - lis, O res mi - ra - - bi - lis!
ff a tempo
rall.
O res mi - ra - bi - lis, O res mi - ra - - bi - lis!

No translation can do it justice, nor are the various English words used with this fine old motet worthy of the music.

Equally fine from this point of view is Rachmaninoff's *Blessing and glory*.

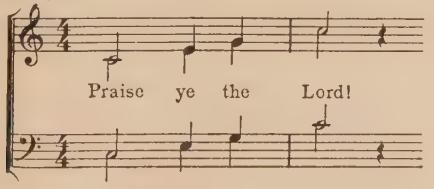
One test of the quality of the anthem is this same fitness of words and music. Contrast the anthems just cited

Ex.3 Lento maestoso SERGEI RACHMANINOFF

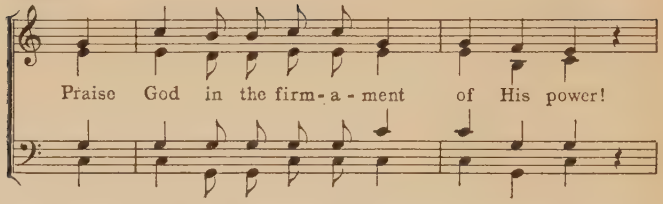


with the ordinary commercial anthem with its tawdry melody, its trivial, jazzy rhythms, and its thin harmonization consisting of a succession of tonic, dominant, and subdominant chords. One set of words suits such an anthem as well as another. Innumerable commercial anthems of praise begin as follows—

Ex.4



and go on thus—

Ex. 5

Then a solo for each member of the quartet, still based on the tonic chord and a few scale passages. This is not religious music—it is not music at all.

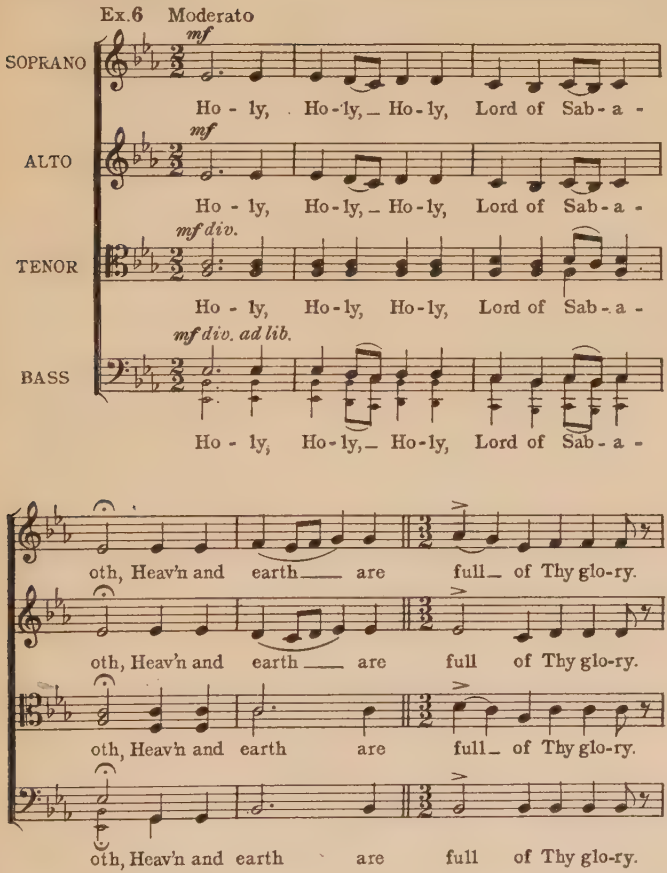
VII—*The good anthem is noble and dignified in melody, harmony, and rhythm.*

A certain type of melody is so trivial and secular that it ought never to be heard in the sanctuary, a melody, for instance, of the *Yankee Doodle* type. As we have seen, a melody with secular associations, however good in itself, makes a poor anthem. But far too many of these are not only secular, but trivial. The abomination of desolation is an arrangement of such a composition as Rubinstein's *Melody in F* as a sacred solo or anthem. Certain hymns make noble and effective anthems. *A mighty Fortress is our God* may be used effectively by a chorus choir. As a general rule, mere prettiness is to be avoided. Contrast, for instance, the sentimental prettiness of Rubinstein's *Melody in F* with the noble simplicity and dignity of Gretchaninoff's *Our Father.*

In the best anthems all the parts *move.* This is char-

Text adapted by
ARTHUR S. KIMBALL

ALEXANDER GRETCHANINOFF

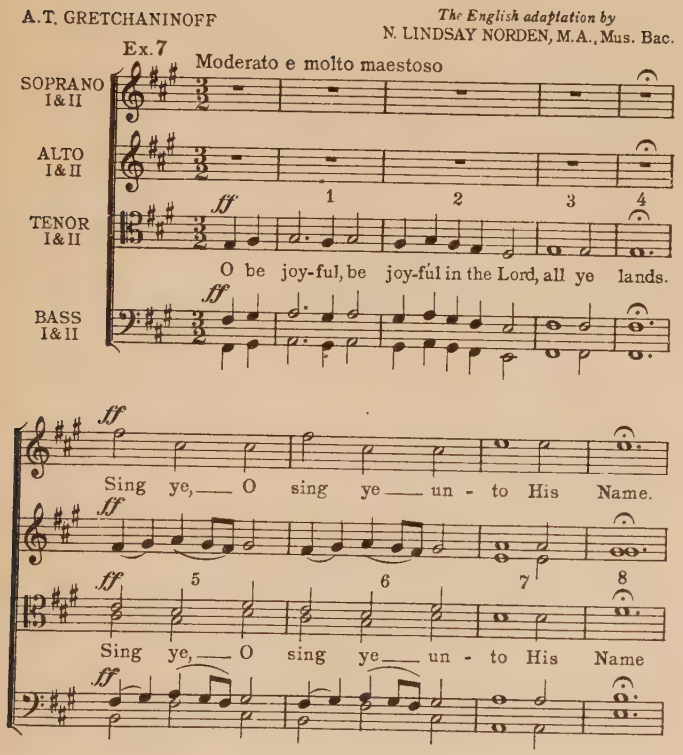


acteristic of good part-writing, from Palestrina, Vittoria, Orlando di Lasso, down through Rheinberger, to Gretchan-

inoff. If all the parts move, there is inevitably variety of harmonization. Basses must detest those anthems in which there is an interminable succession of tonic (keynote), dominant (fifth), and subdominant (fourth).

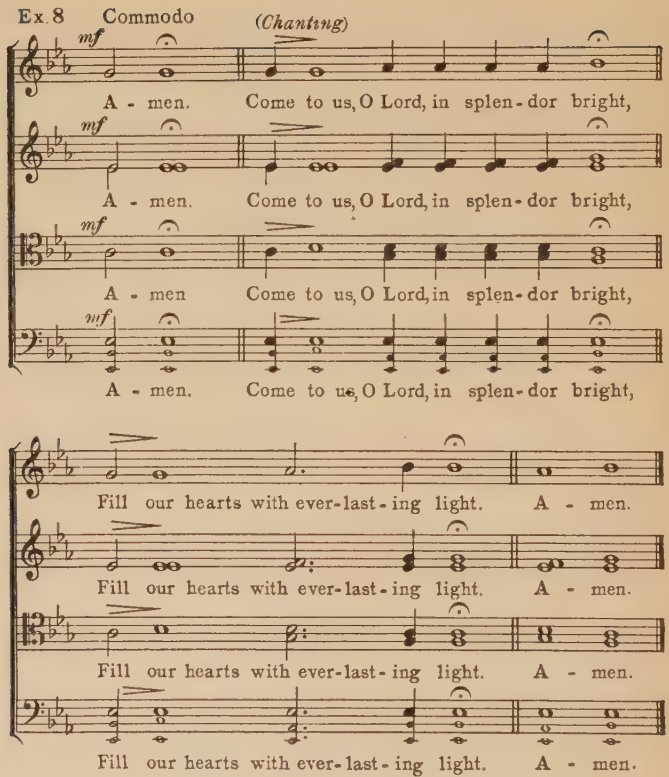
To be effective and beautiful, an anthem need not be elaborate, nor filled with close, enharmonic intervals (as in much of the part-writing of César Franck). In much of the music of the Russian liturgy accidentals are infrequent, nevertheless great variety of expression is attained by skillful use of chords of the seventh and the ninth, and triads with the supertonic (second of the scale), mediant (third), submediant (sixth), or leading tone (seventh) as their root, as in Example 6. Much of this music is modal in character.

Jazzy and jerky rhythms give a secular character to the anthem. There is a certain monotony about anthems of the English Church School, with their straightforward rhythm, accents falling with regularity upon the first and third beats of the measure. They incline to follow a uniform pattern of four-, eight-, or sixteen-bar phrases. The Russian composers and those of the Roman Church show considerable variety of rhythm, alternating measures of 4/4 with 5/4, 6/4, and even 7/4 meter. The Russian composers make much use of syncopation—the accent may fall at any desired point, according to the significance of the words. Their compositions are built upon the old plain chant and retain much of its character. Example 7 is the opening in unison of Gretchaninoff's *O be joyful in the Lord.* Note in the word


A.T. GRETCHANINOFF
The English adaptation by
N. LINDSAY NORDEN, M.A., Mus. Bac.
Ex.7
Moderato e molto maestoso
SOPRANO I&II
ALTO I&II
TENOR I&II
BASS I&II
ff
1 2 3 4
O be joy-ful, be joy-ful in the Lord, all ye lands.
Sing ye, — O sing ye — un - to His Name.
5 6 7 8
Sing ye, — O sing ye — un - to His Name

"Lord" how the accent is thrown upon the third beat of the measure. Again, in measure 5 and 6, the accent is thrown upon the third beat.

In Example 8 (closing measures of Gretchaninoff's *Our Father*) we have a real plain song chant.


Ex. 8 Commodo
(Chanting)
mf
A - men. Come to us, O Lord, in splen - dor bright,
A - men. Come to us, O Lord, in splen - dor bright,
A - men Come to us, O Lord, in splen - dor bright,
A - men. Come to us, O Lord, in splen - dor bright,
Fill our hearts with ever - last - ing light. A - men.
Fill our hearts with ever - last - ing light. A - men.
Fill our hearts with ever - last - ing light. A - men.
Fill our hearts with ever - last - ing light. A - men.

VIII—*The best anthems are somewhat austere in character.*

The act of worship should be serious and solemn. Amusement may be sought six days in the week. The one hour of worship should be an act of devotion.

We may compare a fine musical structure to a noble piece of architecture. The Egyptians built for strength—witness the pyramids and the Temple of Karnak. The

Greeks built in lines of broad and placid beauty. The Colisseum and the Baths of Caracalla display the simple grandeur of the best Roman architecture. The first Christian churches were Roman basilicas (probably law courts). Gradually the Romanesque merged in the soaring Gothic, which grew more and more ornate until it flowered in the so-called Flamboyant style.

Similarly, the earliest church music is austere to the point of bareness. At different periods in the history of the Church, music has been debased by the secular, it has taken on meaningless ornamentation and at intervals Papal edict has purged the Church of the operatic and bade it return to a simple modal style, appropriate to the spirit of worship. The best church music—whether it be a motet of Palestrina's, a Cherubim Song from the Russian liturgy, or a massive chorale harmonized by Bach—is simple in form, austere in style. Its beauty, like that of architecture, is in design, form, style, harmony of line, rather than in what we may term "applied ornament."

Italian opera was written to display the voices and technical equipment of professional singers. The more elaborate the *fioriture* and the more lengthy and difficult the *cadenza*, the better the prima donna liked it—she even took the liberty of introducing into the aria a *cadenza* of her own.[1]

This type of music crept into the Church. It is far from the ideal of true worship. True worship may call

[1]"The composer was the servant of the singer. He had to cut his cloth to fit his model, as the tailor by skillful cutting brings out the good points and hides the defects of the figure he is clothing." Paul Bekker: *The Story of Music*, page 162.

upon all the beauty of architecture, vestments, incense, and liturgy to make it impressive, but the effect is not enhanced by music of the theatre and the opera. Likewise, the song of secular type is inappropriate.

When men speak sincerely, they speak simply. The great prayers are simple. When men worship sincerely, their music is simple, austere, and *sincere.*

This should be borne in mind, however, that however beautifully and sincerely the composer may write, the best music is often ruined in the performance. A lifeless interpretation may ruin it, reducing it to a dead level monotony. A little quickening of the *tempo* here, the over-sharpening of a phrase there, an exaggerated accent, a rhythm too rigid —and the effect is destroyed, beauty is lost in banality and the music secularized. The first thing a church singer should learn is *reverence.*

Modern composers usually indicate the tempo thus, ♩=72, which means that seventy-two quarter notes are to be played or sung per minute. But does the average choir director pay the least attention to this? Many do not. The poorer the director, the more ignorant he is, the more opinionated he will be and the less attention he will pay to the intent of the composer. If the composer indicates a *Tempo* of one hundred to the quarter, such a director will have it sung at one hundred twelve, or faster, because it is his opinion that "it sounds better that way." Schumann said that the true musician has an unerring sense of *Tempo.* This is unfortunately not strictly true.

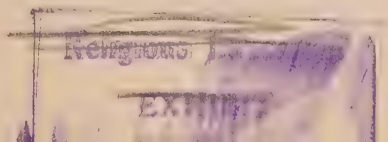
On the whole, the *Andantes* of the average choir are too fast, and their *Allegros* too slow. "The average chorus,"

says a well-known conductor of choruses with wide experience, "tends to sing at an even and monotonous rate of one hundred and twelve beats to the minute."

Every mark of expression should be carefully observed. This ought to be superfluous advice, but it is not. This advice is given over and over to his pupils by a famous teacher. He states that even for the conscientious and gifted pupil it is necessary.

IX—*Words of anthems must be clearly enunciated.*

Words are important. The composer was inspired by the words to write certain music. Singing is meaningless unless the words are clearly enunciated. Every vowel has its own quantity. An *o* is not a *u*, neither is an *i* an *e*. The true quantity of the vowel must be sung even on unaccented syllables. The vowel in the word *Lord* is a long *o*, the word is not *lard* as so many singers seem to think. Even experienced singers tend to strike the *r* in this word too soon; the *o* should be held until the singer is ready to close the note on *rd*. *Mountain* is sung "mount-en" and not "mount-un." The last syllable of words like *salvation* is *shŏn*, not *shun*. *Generation* is sung "gen-e-ra-tion" and not "gen-er-r-r-a-tion" as so many singers seem to think. Motets in Latin should *invariably* be sung with the Italian accent and not the classic. "O vos omnes" is not "O *wos* omnes." No singer in a Roman Church was ever heard to sing "Ave Maria" as if it were written "Away Maria." It is unthinkable. The Italian accent is easily acquired and all choir directors who use the old Latin motets should learn it and teach it to their choirs.



The music of the Roman Church tends to be mystic, ethereal, eloquent of a life far-off, remote from the mundane world. It suits well a vesper service with candlelight, where the service is meditative in character. Much of it, especially the works of the Spanish composers, is somber. Lotti's *Crucifixus*, Orlando di Lasso's *Timor et tremor super me*, Vittoria's *O magnum Mysterium*, Palestrina's *Tenebrae factae sunt*, are suitable for Lenten services, especially a Good Friday Service. Founded primarily upon the so-called Greek modes, this music is entirely free from secular feeling and association.

The music of the Russian Church, likewise founded upon the Greek modes, displays a Byzantine splendor through the use of rich chords and strong rhythms. It glows with gorgeous color—color suited to the richness of the liturgy and the splendor of Muscovite cathedrals. The music of Archangelsky, Arensky, Gretchaninoff, Ipollitoff-Ivanoff, Rachmaninoff, Tchaikovsky, Tschesnokoff, is suited to a service of praise where there is a large body of singers (there should be at least a few deep basses to get the desired effect), a large organ,[1] glowing lights, and myriad colors.

The chorales of Germany, the Netherlands, and Flanders are noble and dignified. An entire service may

[1]Mr. Edward Shippen Barnes points out that the Russian Orthodox (Greek) cathedrals have no organs and that the liturgy is sung *a capella.* This is true; moreover, it is sung entirely by male voices. However, Russia has some very deep basses who are able to sing an entire octave below the average bass part. We have no such basses and the best substitute is the deep pedal bass of the organ. Besides this, certain of the Russian anthems as adapted for use in our churches have had an organ accompaniment added to the original score.

be made up of them: organ numbers by Buxtehude, Pachelbel, Bach, Karg-Elert, and Reger; vocal numbers from the Bach Cantatas, as *Now thank we all our God,* from *The Lord is a Sun and Shield* (another effective arrangement of this chorale is found in Mendelssohn's *Hymn of Praise*); *Now let every tongue adore Thee,* from Bach's *Sleepers, Wake; From Heaven high* (*Vom Himmel hoch*) from Bach's *Christmas Oratorio; I wrestle and pray,* and others. Two things should be borne in mind, however, in giving such a service: first, no congregation outside the Lutheran Church seems to be able to sing the chorale successfully. American congregations usually find the chorale slow and monotonous. If sung by the congregation, the chorale should be rather slow and sustained in tone; it should be sung *in unison,* a large organ supplying a variety of harmonic substructure to the whole. Sung by the choir, the chorale is sung in four parts, one stanza may be sung unaccompanied, another accompanied by the organ, still another in unison, accompanied by organ. The second thing that should be borne in mind is that an entire service made up of one style of music easily grows monotonous. One or two chorales in a service will satisfy most persons.

The English anthem at its best is very beautiful. Purcell, Byrd, John Bull, among the older writers have given us anthems of great beauty and purity of style. Among moderns, Thomas Attwood, Samuel Sebastian Wesley, Berthold Tours, Basil Harwood, and John E. West have written many anthems simple in style, beautiful in form

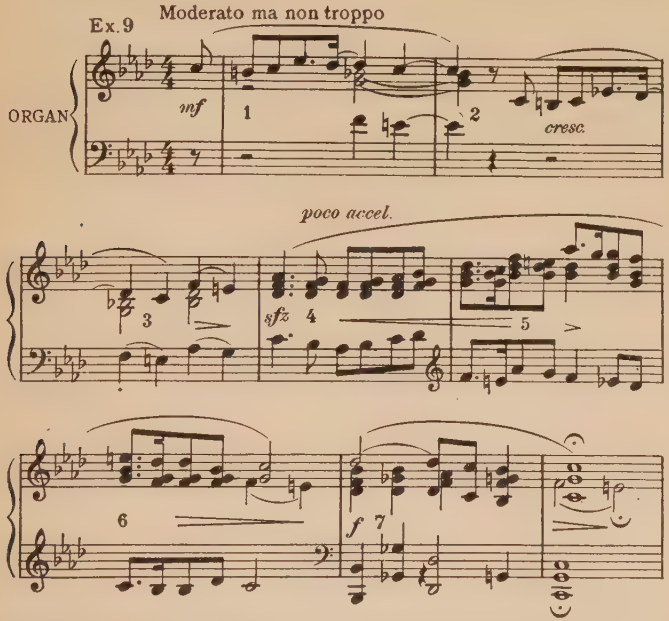
and content, and of strong emotional appeal. The English anthem is for the most part diatonic in form (that is, built upon our familiar major and minor scales), being founded on Händel and his school, and is therefore the most direct in appeal, most easily understood, and most readily appreciated by a people like ourselves whose secular music is diatonic. Anthems of this type, however, with their infrequent chromatic changes and their employment of the usual triads easily become monotonous, as does any one style.

Latterly, America has become more eclectic in the production of church music. Splendid anthems and entire services have been written by such composers as Arthur Foote, George Whitefield Chadwick, Horatio Parker, and T. Tertius Noble. These are of the English type of anthem. We are being influenced more and more by the Roman Church, the Russian Church, the chorale, and by the atonality of modern secular music.

To cite a few examples of modern anthems, Mrs. H. H. A. Beach has written an anthem, *Lord of the worlds above*, which weaves obbligato solos and a figured accompaniment about the chorale *A mighty Fortress*. Mention has already been made of William Arms Fisher's new type of anthem in which the spoken word of the minister alternates with the voices of the choir. In his anthem for general use, *Let us worship*, we have a happy union of various styles. The flatted G in the seventh measure of the prelude is masterly, giving a modal character to the music, as illustrated in Example 9.

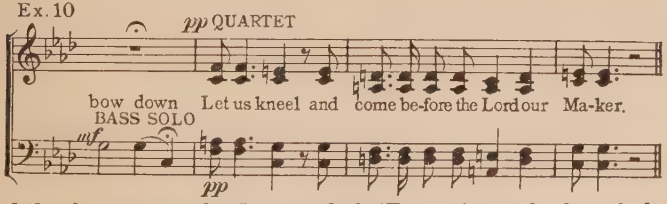
Text from the Book of Psalms WILLIAM ARMS FISHER

Ex. 9

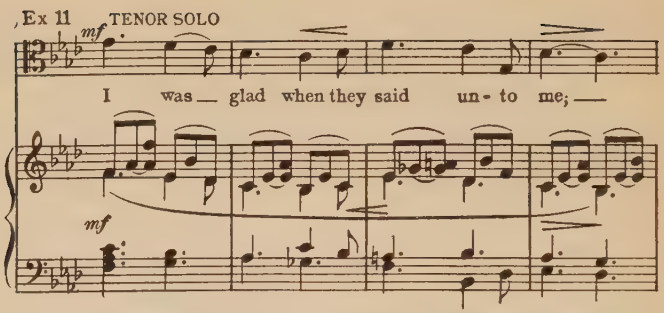


The quartet *Let us kneel and come before the Lord our Maker* (Ex. 10) is purely modal.

Ex. 10



while the tenor solo *I was glad* (Ex. 11) might be of the English Church school. Thus the composer attains great variety of expression.



From these many schools, every intelligent organist and choir director should be able to make wise and judicious selection. *Avoid the cheap and tawdry.*

A brief list of anthems for use in all churches is appended. This is not intended to be exhaustive, but is rather an indication of the kind of music the author advocates for use in the modern church.

BOOKS

THE CONCORD ANTHEM BOOK
Concord Series No. 13 (*E. C. Schirmer Music Co.*)

TWENTY-FIVE CHORALES ..... *J. S. Bach*
Concord Series No. 1 (*E. C. Schirmer Music Co.*)

CHRISTMAS CAROLS
(*Ginn & Co.*)

ROMAN CHURCH

PANIS ANGELICUS (O Lord Most Holy) ..... *César Franck*
(*Boston Music Co.*)

150TH PSALM ..... *César Franck*
(*Oliver Ditson Co.*)

AGNUS DEI, BENEDICTUS, AND SANCTUS, FROM ST. CECILIA MASS *Gounod*
(*Oliver Ditson Co.*)

O VOS OMNES ..... *Morales*
(*Oliver Ditson Co.*)

PANIS ANGELICUS (We love the place) ..... *Palestrina*
(*J. Fischer & Bro.*)

O QUAM GLORIOSUM ..... *Vittoria*
(*Oliver Ditson Co.*)

RUSSIAN CHURCH

TO THEE WE SING ..... *Arensky*
(*Boston Music Co.*)

HEAR MY PRAYER ..... *Archangelsky*
(*J. Fischer & Bro.*)

O BE JOYFUL IN THE LORD ..... *Gretchaninoff*
(*Oliver Ditson Co.*)

OUR FATHER ..... *Gretchaninoff*
(*Oliver Ditson Co.*)

PRAYER ..... *Drozdoff*
(*Boston Music Co.*)

HEAR MY PRAYER ..... *Kopyloff*
(*Boston Music Co.*)

BLESSING AND GLORY ..... *Rachmaninoff*
(*Oliver Ditson Co.*)

BLESS THE LORD, O MY SOUL ..... *Ipolitoff-Ivanoff*
(*Oliver Ditson Co.*)

BLESS THE LORD, O MY SOUL ..... *Tschesnokoff*
(*J. Fischer & Bro.*)

CHERUBIM SONG NO. 3, IN C ..... *Tschaikowsky*
(*Oliver Ditson Co.*)

A LEGEND (Women's Voices) ..... *Tschaikowsky*
(*Oliver Ditson Co.*)

GERMAN CHORALES

BREAK FORTH, O BEAUTEOUS HEAVENLY LIGHT ..... (*Christmas*)
(*Oliver Ditson Co.*)

LO, HOW A ROSE E'ER BLOOMING ..... (*Christmas*)
(*Oliver Ditson Co.*)

NOW LET EVERY TONGUE ADORE THEE
(*Oliver Ditson Co.*)

ENGLISH CHURCH

O BRIGHTNESS OF THE IMMORTAL FATHER'S FACE ..... *Mark Andrews*
(*Novello & Co., Ltd.*)

BLESSED ARE THEY ..... *Hugh Blair*
(*Novello & Co., Ltd.*)

THE SOULS OF THE RIGHTEOUS ..... *M. B. Foster*
(*Oliver Ditson Co.*)

GREATER LOVE HATH NO MAN ..... *John Ireland*
(*Stainer & Bell*)

KEEP ME, LORD ..... *J. Sebastian Matthews*
(*H. W. Gray Co.*)

THE SOULS OF THE RIGHTEOUS ..... *T. Tertius Noble*
(*Oliver Ditson Co.*)

TO WHOM, THEN, WILL YE LIKEN GOD? ..... *Horatio Parker*
(*Novello & Co., Ltd.*)

DOTH NOT WISDOM CRY? ..... *J. H. Rogers*
(*G. Schirmer*)

WORSHIP ..... *Geoffrey Shaw*
(*Novello & Co., Ltd.*)

YE SHALL DWELL IN THE LAND (Thanksgiving or general)
John Stainer
(*Oliver Ditson Co.*)

AND I SAW ANOTHER ANGEL ..... *C. V. Stanford*
(*Various*)

IMMORTAL, INVISIBLE ..... *E. Thiman*
(*Novello & Co., Ltd.*)

THE SECRET OF THE LORD ..... *J. E. West*
(*Novello & Co., Ltd.*)

THE WOODS AND EVERY SWEET-SMELLING TREE ..... *J. E. West*
(*Oliver Ditson Co.*)

ENGLISH CHURCH (Briefer Anthems)

TURN THY FACE FROM MY SINS ..... *Thos. Attwood*
(*Oliver Ditson Co.*)

BLESSED IS HE THAT CONSIDERETH THE POOR ..... *Camilieri*
(*Oliver Ditson Co.*)

O MOST HIGH ..... *Camilieri*
(*Oliver Ditson Co.*)

O LORD, CORRECT ME ..... *James Coward*
(*Novello & Co., Ltd.*)

AS NOW THE SUN'S DECLINING RAY ..... *Philip James*
(*H. W. Gray Co.*)

DELIVER ME, O LORD ..... *H. Alexander Matthews*
(*Boston Music Co.*)

THE PATH OF THE JUST ..... *H. Alexander Matthews*
(*Oliver Ditson Co.*)

HIDE ME UNDER THE SHADOW ..... *H. Alexander Matthews*
(*G. Schirmer*)

SEEK YE THE LORD ..... *Rickman*
(*Parish Choir*)

PRAISE GOD IN HIS HOLINESS ..... *Geoffrey Shaw*
(*J. Curwen, Inc.*)

O TASTE AND SEE ..... *Arthur Sullivan*
(*Oliver Ditson Co.*)

LEAD ME, LORD ..... *Samuel Sebastian Wesley*
(*Oliver Ditson Co.*)

HIDE ME UNDER THE SHADOW ..... *H. Alexander Matthews*
(*G. Schirmer*)

GO NOT FAR FROM ME ..... *Zingarelli*
(*Various*)

DOUBT NOT THY FATHER'S CARE (For Women's Voices, two-part)
Edward Elgar
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Chapter V

THE HYMN

WITHOUT doubt the earliest form of church music was the congregational hymn. The Apostle Paul says that the people of the early Christian Church sang "Psalms and hymns and spiritual songs." Before a church edifice had ever been erected the people met and sang together. As long as religion itself survives, there will be congregational singing.

There is not space here to discuss the historical origins of our hymns and tunes. Suffice it to say that the main sources of the tunes of Protestant hymnody are the old plain chant, the chorale, and the English Church school.

The familiar tune *Old Hundredth*[1] was a free chant in the Genevan Psalter (1552). The words, in our English Psalm books, were a paraphrase of the *Hundredth Psalm*, written by William Kethe in 1561. Most modern congregations do not sing chants successfully. There are all the difficulties of pointing (that is, the acceleration of certain phrases, and the stress on certain syllables), and *tempo*—difficulties which are only to be overcome if the director is visible to the congregation—an undignified and unthinkable procedure. To be sure, in many of our

[1]As the hymn book is accessible to every student, I have not felt it necessary to quote musical examples in this chapter.

churches the congregation does sing the *Gloria* and such choral responses as "The Lord be with you," but it must be confessed that for the most part the singing is half-hearted. It is better on the whole to have choral responses rendered by clergy and choir.

The glory of the congregation is the congregational hymn. In the Evangelical Church of the last century, hymn singing was the only active part that the congregation took in the service and the people sang with zest and fervor. In churches of the congregational order, there was a pronounced opposition to the introduction of responsive readings, even though these might be selections from the Psalms. The people *did* lift up their voices heartily in song. Moved by sermon and prayer through which they had sat sedately and with decorum, when there came the glad moment of release, they rose and voiced their pent-up feeling with jubilance.

The present generation is more self-conscious than were their forefathers. They either fear to sing, they cannot read simple tunes, or they are unfamiliar with their hymns. I suggest several remedies for this condition.

I—*Train the chidren of the Church School to sing the finer hymns of their church.*

From early adolescence on, boys and girls really prefer the fine hymns of the Christian Church to the rather trivial tunes and words found in many "Sunday School" hymnals. They easily learn to sing such stirring hymns as *Onward, Christian Soldiers* (St. Gertrude's), *Holy, Holy, Holy* (Nicæa), *Come, my soul, thou must be waking*, set to John

Sebastian Bach Hodges' beautiful tune, Matins, and other hymns of like character. Penitential hymns and such hymns as Isaac Watts' *O God, our help in ages past* (St. Anne) may not be found suitable for use in the Church School, but there are numerous hymns which have all the brightness and sparkle considered essential for Church School singing. The children must have a good leader, or they will not sing.

II—*Organists and choirs should give more time and effort to rehearsal of hymns.*

It is astonishing, but there are many organists who can play the difficult compositions of César Franck, Guilmant, Widor, Vierne, and Karg-Elert who have never learned to play hymns. It is likely that they realize neither the difficulties nor the importance of good hymn playing. There is suspicion that some organists consider a careful study of hymn playing beneath them. Hymn playing should be one of the *first* studies of the church organist, both in point of time and importance. There are excellent organists who cannot get and hold positions in churches because they cannot play hymns.

The minister ought to select his hymns early in the week, conferring with the organist as to appropriate tunes, and give his selection to the organist prior to the choir rehearsal. Led by a vigorous accompaniment on the organ and a singing choir, members of a congregation forget their self-consciousness and lift up their voices fearlessly in song. *Give time and effort to the study of hymns in the choir loft or chancel.*

III—*Sing hymns in the home.*

Nearly every family has a member who can play the simpler hymns at least. The old custom of gathering around the piano or cottage organ of a Sunday evening and singing hymns might well be revived. Every Sunday evening on the island in Maine where I spend my summers, folk of all ages gather about the small organ and spend an hour in singing hymns. The benefits are physical, mental, and spiritual—physical, because singing entails deep breathing; mental, in that it acquaints children and young people with the hymns of the ages which belong to the world's great religious literature; spiritual, because something of the religious inspiration of the hymns is unconsciously absorbed by the singers. There is the added advantage of the co-operative effort of the group. It makes for what a great preacher once called "togetherness."

The things that we learn early in life leave the most lasting impression.

IV—*Train the clergy in hymnody, words and music.*

While there are courses in the study of hymns in our theological schools, these courses should be far more intensive than at present. There ought to be real musical training for the ministry. While the clergy know the words of the hymns of their church, many are deplorably ignorant of musical settings.

Certain hymns of the English Church school are so difficult harmonically and rhythmically, that the average ongregation should never be asked to sing them. They were written for the great cathedral choirs with schools where there are daily rehearsals. In churches with non-liturgical

service, these may well be rehearsed and sung by the choir, as they make excellent anthems, especially for occasional use. When these difficult tunes are essayed by the average congregation, the effect is lamentable. The people often ask the minister why he chose so difficult a tune. The answer is—he did not choose it. Not being able to read music he was unaware that the tune was difficult.

The minister should use care and judgment in selecting hymns that accord with his sermon. If he is to preach a sermon on "The Search for God," he may choose such hymns as *O God, the Rock of Ages; O God, unseen, yet ever near;* and *O God, our Help in ages past.* The selection of hymns should be made as he writes his sermon, with the view of a perfect unity in mind; it should never be haphazard, nor left to the last moment—the indolent and vicious practice of some of the clergy.

All sincere efforts to better the music of his church, whether from organist, choir director, choir, or people, should be met with some expression of appreciation from the minister. If by his effort and co-operation, he can inculcate a sincere spirit of worship in the various people who assist in the service, he has taken a long step forward. In some churches there is a brightness and sparkle in the service without loss of dignity and solemnity. There is the feeling of a Living Presence. This is due to many causes—atmosphere of the building, lights, stained glass, carvings—but most of all to the true spirit of worship vitalizing minister, organist, choir, and people. The spirit can be cultivated.

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Chapter VI

CHOIR AND ORGAN

THERE are advantages and disadvantages in every sort of choral organization. In any discussion of the question we must return to the fundamental purpose of all church music—the furtherance and enhancement of *worship*. Church music which is an integral part of the act of worship and evokes the worshipful mood is good church music, church music which distracts from worship is poor.

In churches where the service is liturgical, a chorus choir is essential and in such churches there can be no question as to what sort of choral organization they will have. Even in these churches, however, the question often *does* arise as to whether it is advisable to add a mixed quartet to the chorus.

Let us begin this discussion with the mixed quartet, as there are probably more choirs of this type than any other. The advantages of a well-paid mixed quartet are as follows:

First:—You are able to have the services of well-trained professional singers. Lillian Nordica, Emma Eames, Mary Garden, and other eminent singers began their professional careers in such a choir.

Second:—The payment of a salary insures regular attendance at rehearsals and services.

THIRD:—A choir of four is more quickly and easily rehearsed than a larger body of singers.

FOURTH:—Inasmuch as the singers are professionally trained, tone-quality and tone-placing are likely to be better than with a volunteer chorus. I have yet to hear a chorus of untrained voices in which the sopranos did not tend to "pinch" the high notes.

FIFTH:—There is less expenditure for anthems.

As there is less wear and tear upon music committee and minister, many churches prefer to turn their music over to paid singers.

These are the disadvantages:

FIRST:—The repertory of such a choir is somewhat limited. Choral numbers such as *Unfold, ye portals*, from Gounod's *Redemption*, or *Thanks be to God* from Mendelssohn's *Elijah* can not be effectively sung by a mixed quartet. With such an organization, motets of eight or more parts, or choral numbers in which a quartet alternates with a chorus are not available, nor are numbers requiring antiphonal choirs.

SECOND:—There is a natural human tendency among singers of professional standing to desire to sing elaborate and displayful solos. These are often far from worshipful in character.

THIRD:—Most congregations need a body of tone to help carry the hymns. The quartet cannot give this.

FOURTH:—There is often difficulty over the distribution of solos. Unless the director is willing to use every Sunday or two one of those antiquated English anthems in which each member of the quartet has a solo in turn, there

may be hard feeling. In Gounod's *Lovely appear,* the soprano has a solo which is repeated by the contralto in a lower key with *obbligato.* A soprano of my acquaintance was hurt because *she* did not have the *obbligato* and it was vain to point out that Gounod had not so written it.

FIFTH:—The mixed quartet is very *personal* in character. Individual voices are necessarily prominent. If we are right in holding that an impersonal quality is essential in order that the music may be really worshipful in character, this end is defeated in the singing of a quartet.

SIXTH:—It is difficult to get true balance of tone. Heavier male voices may overbalance soprano and contralto. In the orchestra twenty first violins are often supported by fifteen or sixteen second violins, with fewer violas and still fewer violoncellos. Eight contra basses and one tuba will support the full orchestra. The ratio of sopranos to contraltos should be, let us say, four to three, with tenors and basses having a ratio of two.

SEVENTH:—Certain types of voices do not blend. There is better blending of tone in a choir that consists of more than four.

A double mixed quartet is preferable to the single quartet for reasons already given.

In my opinion the most effective choir is the chorus choir, with a mixed quartet where this is feasible; without the quartet, where it is not. The advantages are;

FIRST:—Choral numbers cast in large mold may be sung. All musical combinations from solo, duet, and trio, through the quartet up to the grand chorus are possible.

SECOND:—An effective processional is possible as an opening of the service, with a body of tone that grows from *pianissimo* to a splendid *fortissimo.*

THIRD:—Antiphonal numbers performed by two or more choirs placed in different parts of the church may be sung. A number in which a chancel choir is answered by a choir in the west gallery is most effective.

FOURTH:—Responses sung by a large body of singers are more beautiful than when sung by a small group. The effect of a chorus singing softly is quite different from that of a quartet.

FIFTH:—The chorus is a part of the congregation. Its members are drawn from the people of the church, who are interested in the church and desire to assist in its worship. They sing for love of music.

SIXTH:—By training a large body from the congregation, the general standard is raised and a love of good music is inculcated. If every year from twenty to fifty young people from each of our churches were taught to love good music and trained in its performance, it would enrich their lives, broaden their spiritual horizon, and thus there would be just so many more persons who know what is good music and delight in performing it. We should then have fewer music committees who know nothing of music, but "know what they want." It is not so difficult as might appear to inculcate the love of good music. I talked with several members of the Harvard Glee Club in the transition period when the *Bulldog on the bank* and *Polly wolly doodle* were giving way before the advance of the classics. They all preferred the new way to the old.

SEVENTH:—The music of a chorus is depersonalized. The listener is not conscious of individual voices—the individual being lost in the mass of tone. Thus it ceases to be a concert performance. It was a thrilling moment when on a festal occasion in Sanders Theatre at Harvard an unseen chorus accompanied by an unseen orchestra placed high in the gallery burst forth in Rachmaninoff's *Blessing and glory*. The structure was filled with a glorious body of tone that seemed to come from no definite group of people nor from any definite point in space. This is the true spirit of worship.

However, any church that sets out to have a chorus choir should appreciate the difficulties, disadvantages, and dangers. They are as follows:

FIRST:—The difficulty in obtaining the right director. Many skilled and gifted organists are poor directors. The director must not only be a skilled and gifted musician, but he must have great tact in handling people of all temperaments. He will have to be patient but firm. Many of the musically ignorant people of his choir will think that they know more about tempo, rhythm, nuance, and interpretation in general than their leader. He is caught between Scylla and Charybdis. On the one hand he will have to deal with the old, experienced singer, whose tone is raucous and who scorns the period of rehearsal spent in vocalizing. On the other, there is the young girl who has taken a few music lessons and who is the idol of her family, and is thoroughly spoiled by too much adulation. If these become offended, they leave the choir and if they are petty

souls, they create a great deal of trouble. The choir should be large enough so that they will not be missed.

SECOND:—The difficulty in selecting voices. Many people will want to sing who can't sing. If they are allowed to sing, they ruin the work. If not, there is hard feeling.

THIRD:—The difficulty of producing good tone quality. On the whole, chorus choirs tend to sing too loud. One hard, bright soprano who sings with taut vocal chords will "cut through" a whole chorus singing *piano* or even *mezzo-forte*. Some people seem constitutionally unable to sing *piano*. Or they will sing *piano* at rehearsal and then break forth *fortissimo* in the service. There is suspicion that certain people in love with their voices deliberately "cut through" in this fashion. If they could only hear themselves! One bass singing off key will throw the whole bass section off. Untrained sopranos tend to pinch the high tones, frequently "pushing up" under the tone with a hard stroke of the glottis. Pushing up under the tone, they often fail to arrive at the tone sought and faulty intonation (singing off key) is the result. A pinched tone is always unpleasant and the first thing that the director should do is to free the tone and induce his singers to take it "wide open" and on the key. Every choir director who reads this will know precisely what I mean. A "breathy" tone is another common fault. A third is the "swallowed tone," often referred to as the "hot potato" tone. While a slight "veil" or "cover" over the tone can be quite lovely, especially in the case of contraltos and in mezza-voce singing, the tone must never "drop back into the throat" nor become breathy.

FOURTH:—The difficulty of securing regular attendance at rehearsals and services. A dance or a motor trip has been known to decimate a chorus choir. If the director has one-half of his choir at rehearsal and the other half at morning service, how can the singing be effective? This is perhaps the most difficult problem of all and no perfect solution has as yet been found. Some directors insist upon a paid mixed quartet as a nucleus of the choir, thus they are sure of at least four voices. This is not a real solution and the presence of paid singers is likely to create hard feeling among the volunteers, especially when the former are given frequent solos.

Some churches prefer one well-paid professional soloist to a quartet or chorus choir. I do not favor it for the following reasons:

FIRST:—The music is too *personal.* A morning service with two or more vocal solos is perilously like a vocal recital. A singer with strong personality cannot help intruding that personality into the service.

SECOND:—A processional—the most effectively beautiful means of beginning a service—is of course out of the question.

THIRD:—Vocal responses and *Amens* after the Benediction are out of the question, or at least a make-shift with but one voice.

FOURTH:—The repertory of religious solos is limited. It is not alone that the great concerted music of the past cannot be used, but likewise that really worshipful solos are few. Once the solos from the great oratorios are exhausted, a singer turns to ballads (that is, songs which

relate some story), and—abomination of abominations!—secular music with sacred words. Consult your own experience, is it not true? Do not blame the singer—he does the best he can under the circumstances. He cannot create music where it does not exist. Of course, if churches like that sort of thing, that is the sort of thing they like—but it is not worship.

FIFTH:—The voice of even the most beautiful singer grows monotonous if heard too frequently. Church music needs the variety of contrasting voices, male and female, and the variation in volume that is possible only with a body of singers.

SIXTH:—A congregation led by a single voice tends to sing the hymns badly.

SEVENTH:—Too much depends upon the one voice. There comes a Sunday when the soloist is in bad voice and the music is ruined, or he sends a pupil who sings badly from nervousness. With a chorus, some of the singers may be in bad voice, but it does not affect the service to the same extent.

In building a church the question must be considered of the placing of organ and choir. This depends upon many factors: the architecture of the church, the form of service, the effect desired.

Modern churches of all denominations are finding today that in planning a new edifice a spacious chancel is the best place for choir and organ, for religious and aesthetic reasons.[1] If the architect has considered the acoustics of

[1]See Von Ogden Vogt: *Art and Religion*, for a full discussion of the chancel.

his chancel and left sufficient space for the organ (for the best effect, there should be ample "speaking room" above the pipes as well as room for the egress of sound waves), no better arrangement could be desired. The choir should of course be vested and the singing is depersonalized if a choir screen separates them from the congregation. It must be borne in mind that *no organ can speak effectively through a stone wall.* In many churches the effect of the choir as heard in the chancel differs radically from that in the body of the church. In one church of this type with which I am acquainted, dynamic changes in the music must be exaggerated to be effective, as much of the tone is lost ere it reaches the church. In this church a real *pianissimo* is inaudible in nave and transepts. The music has to be "stepped up," a *mezzo-forte* substituted for a *piano*, a *forte* for *mezzo-forte*, and so on. In another church the organist at the console cannot hear the organ, as it is separated from him by a solid wall of masonry! In yet another, through some freak of architecture, the tone of the organ reaches the worshipper's ears a perceptible interval before the tones of the voices. This creates an unpleasant cross-current of sound, with the choir apparently lagging behind the organ. In many churches, the chancel organ is walled up with a stone chamber, the tone is muffled, lacks brilliance, and quite evidently comes from an aperture somewhere in the chancel. This is the fault of the architect, and the organ builder cannot always overcome this handicap.

Failing a chancel, the next best place for choir and organ is a gallery in the rear of the church, as in the old Georgian churches, the New England meeting house, and

all Roman churches. Music coming from an elevation gains in spirituality. In a vaulted church, the sound of choir and organ so placed is reflected and dispersed through the edifice, so that it ceases to come from any one direction. We may set down as axiomatic: *that music is most worshipful which pervades the church and does not come from any one direction.* Where possible, it is well to have an organ "in the open" in a gallery in addition to the chancel organ. It is well to remember, likewise, that responses sung antiphonally across the church from a rear gallery are very effective. This arrangement of chancel and gallery organs enables the church to have two choirs, one in the chancel the other in the gallery. It should be borne in mind that sound travels comparatively slowly and if the organist is seated in the chancel playing a gallery organ, the tone reaches him and the chancel choir a perceptible interval after he strikes his keys. This also applies to worshippers in the front of the church. *You cannot accompany a chancel choir with a gallery organ.*

For some unknown reason many persons desire to *see* the source of the music. They want choir, organist, and organ in full view somewhere in the front of the church. For this they cannot give a valid reason. In a church recently reconstructed, a fine three-manual organ was placed in a rear gallery built for the purpose, with space in front of the organ for the chorus choir. "The idea of sticking a fine organ in the back of the church!" a member remarked. "Why not?" he was asked, but could give no answer. When properly placed in a gallery open on three sides, with plenty of speaking room for the organ above the pipes (eight to

sixteen feet is best but not often feasible) this arrangement is highly effective.

Why church music should be *visible* as well as audible passes the comprehension of the reverent church musician. The answer may be the vanity of those singers and organists who desire to be in plain sight of the congregation, though I must confess I have never met such church musicians. In my experience, they prefer to be heard and not seen. If choir and organist do not desire "visible music," who does? I surmise that it is those people who are influenced by the concert hall, where every musician is in full view. They are probably influenced still more by the moving picture theatre. The visual sense of this generation has been developed at the expense of the auditory sense. Possibly the radio will correct this somewhat. As a matter of fact, there is no valid reason except a childish curiosity, a longing to "see how he does it" that makes us want to *see* the source of the music. In the church of which I have just spoken, inasmuch as it was small—but eighty-five feet in length—and a solid stone wall of great thickness would have had to be torn out to make a chancel and room for a three-manual organ, no more admirable arrangement could have been devised than a rear gallery. Upon this all the trained and scholarly musicians who saw the arrangement were agreed.

If, however, the church insists that the music be *seen*, the next best arrangement for choir and organ is in a gallery in the pulpit end of the church, back of the pulpit and high above it. If possible, choir stalls should be arranged as in a chancel, at right angles to the pews of the church and on

each side, rather than transversely. It goes without saying that the choir should be vested. Picture this scene:

An Easter Sunday morning. The church is lavishly decorated with flowers. In a small and shallow gallery over the minister's head, facing the congregation, sits the quartet. Its members are dressed for the occasion. Each lady has donned a new gown and a new hat. Clashing colors: blue, pink, mauve, violet. Nodding plumes. The soprano in her beflowered hat rises to sing her Easter Sunday solo.[1] In such a church, with such a choir, the solo will be *new*—new, secular, and elaborate, for is not this the great opportunity in the year to shine before a large audience?[2] Every accent in the music is accompanied by the nod of a beplumed head. A whisper runs through the congregation, "Miss Blank has a new hat this morning, I wonder where she got it, and how much she had to pay?" By any stretch of the imagination can we call this worship?

The demeanor and the costume of a visible choir should be like that of the minister—unobtrusive. From many years' experience, however, let me here speak a word in defense of the choir that must remain visible throughout the service, including a long sermon. It is often necessary for the director to give his choir a word of direction during the service, to pass copies of anthems, or speak a word of encouragement to a nervous singer. What seems like irreverence, inattention, and idle chatter is often only a

[1]"I like to come to church on Easter Sunday," said a good lady, "to see the organist's new hat,"

[2]A visiting minister was told on an Easter Sunday by the choir director that he might have just ten minutes for his sermon, as there was an unusually long musical program.

necessary preparation for the service itself. If you, who read this, are minister or layman, strive to put yourself in the place of choir member or director. If *you* had to be ready with hymns, anthems, responses, organ numbers, and if you felt your responsibility deeply for *your* part of the service, would you be able to give undivided attention to Dr. Blank's sermon? It now becomes evident why organists and choirs prefer not to be seen at their work.

The worst possible arrangement for organ and choir is to cut a corner from a square church, place the organ "in the open" in such a corner, remove a few pews from that side of the church and in the space thus left, place a railed enclosure for the choir. No more provincial arrangement can be imagined than this. It is bad for the following reasons:

FIRST:—It is ungainly and unsightly. It destroys the symmetry of the church. The eye naturally looks across to the corresponding corner on the other side to see what rhymes with this cut-off corner. The most beautiful organ case, the handsomest oak or mahogany panelling, the finest crimson velvet and shining brass rail will not redeem this ugly corner.

SECOND:—The arrangement is accoustically bad, as choir and organ are too near the people. Those in the front pews near the singers get far too much volume of tone and see far too much of the facial expression of the singers. Nor is it edifying to see the organist-director pull every stop and nod the rhythm to his singers. The whole performance is somewhat painful to witness. However, if the people wish to catch every nuance and lose no whit of volume and tone

of organ and choir, they will receive it from a corner of the square church, as side walls (especially if of stone or hard plaster) will reflect all of it.

THIRD:—Choir and organ are obviously an afterthought. It is a kind of insult to organist and choir to place them in this awkward position. It is as if, when building the church, architect and people had either forgotten the necessity for music or deliberately ignored the musicians, and afterward had said, "Well, I suppose we must put the music somewhere; any corner will do." It is but fair to say that this is but seldom done in our newer churches. It happens most frequently in churches of the Georgian or New England Colonial type, *where the builders erected an adequate gallery for organ and choir in the rear!* Why, then, put organ and choir in a corner in the front of the church when there is adequate space in the rear gallery? It would indeed be a fine thing if in all of those churches where this outrage has been perpetrated, organ and choir were restored to their dignified elevation in the gallery. Give the minister the pulpit end of the church, and let the rear gallery belong to the music. It is a lovely moment in any service when the minister pronounces the words from the pulpit, "The Lord be with you," and softly floating down from the rear gallery come the words, "And with thy spirit."

In this chapter I have presented both sides of the argument for the placing of organ and choir. My views on this subject are the result of thirty years' experience as organist, choir director, and minister. Church builders, architects, music committees, and organists must use their own judgment in these matters, only—let them be thoroughly in-

formed as to the advantages and disadvantages of every choral organization and the various possible locations of organ and choir before they proceed to build.

CONCLUSION

In conclusion there are a few thoughts to be impressed upon the minds of those who control music in our churches:

FIRST:—*Real* religious music is music that is inspired by religion. Palestrina's *Panis angelicus*, Händel's *Messiah*, Brahms' *Requiem* and his *Choral Preludes* for organ are chiefly for this reason religious music. Music written without the devotional spirit is not religious music, however good it may be *as* music.

SECOND:—Music is an *integral* part of worship, not an adjunct thereto. Let the clergy bear this in mind. It is fully as important as preaching and is therefore not a negligible factor, for no service of worship can be successful if the music is poor or unsuitable.

THIRD:—A moderately gifted organist who has the spirit of worship is of more value as a *church* musician than a brilliant concert organist without this spirit. In securing an organist and choir director, music committees would do well to ascertain whether the candidate has the devotional spirit and the reverent attitude toward his chosen work.

FOURTH:—What the artist most needs to make him do his best work are encouragement and appreciation. He is quick to feel an atmosphere. If he senses hostility or indifference in the minister and the people, he will tend to do slovenly work and depart as soon as may be for pastures new. If he meets with appreciation and the spirit of cooperation on the part of those with whom he works, he will be roused to his best efforts. *Give the church musician appreciation and encouragement.*

Music uplifts the heart. Music brings rest to tired souls. Music stirs the deepest religious emotion, without which there can be no true worship. Music speaks a language beyond that which is made articulate in speech. In music men of various races and creeds may unite. Through music the past speaks to us with living voice. With the voice of music "the morning stars sang together, and all the sons of God shouted for joy" at the creation of the world.

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